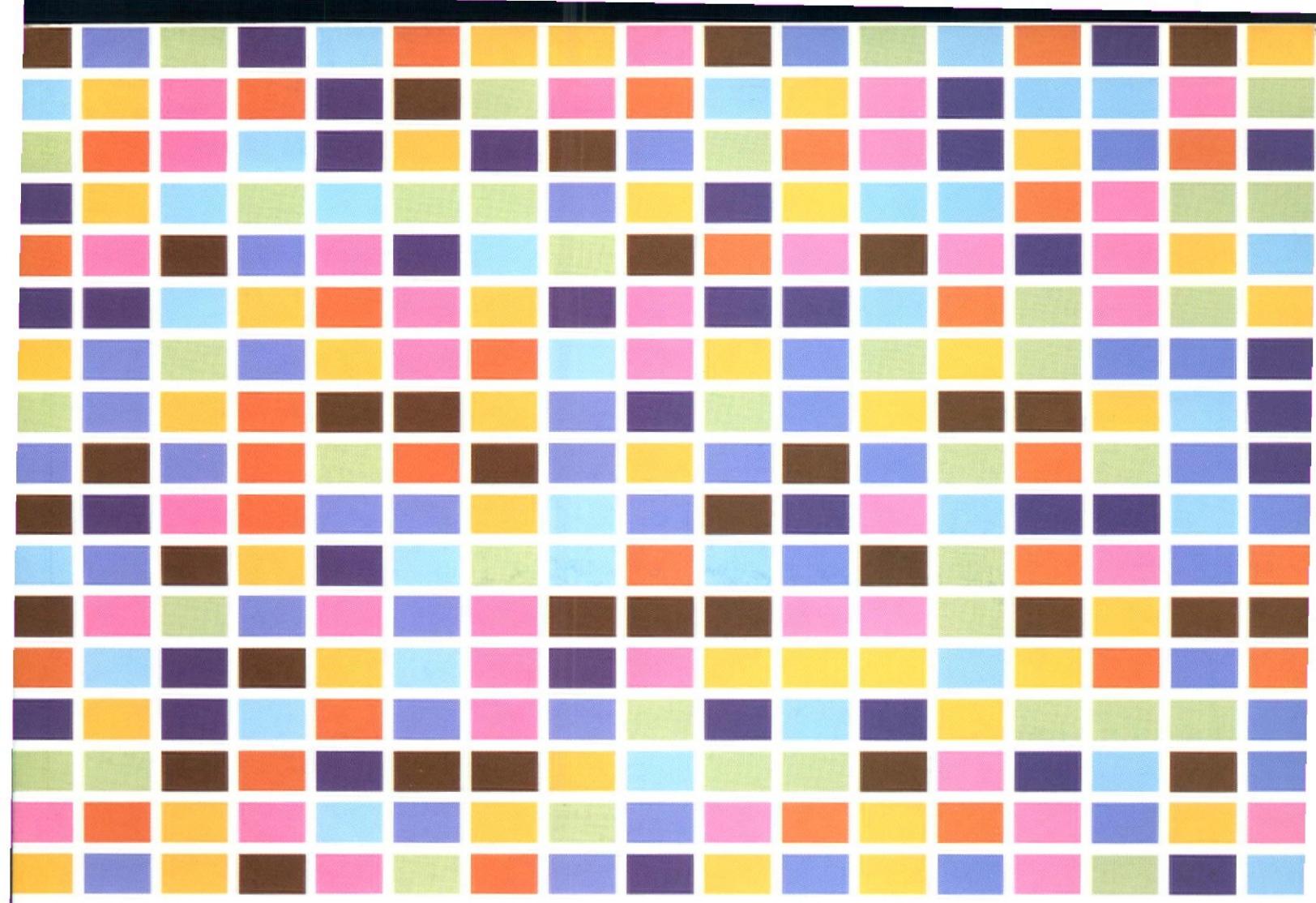
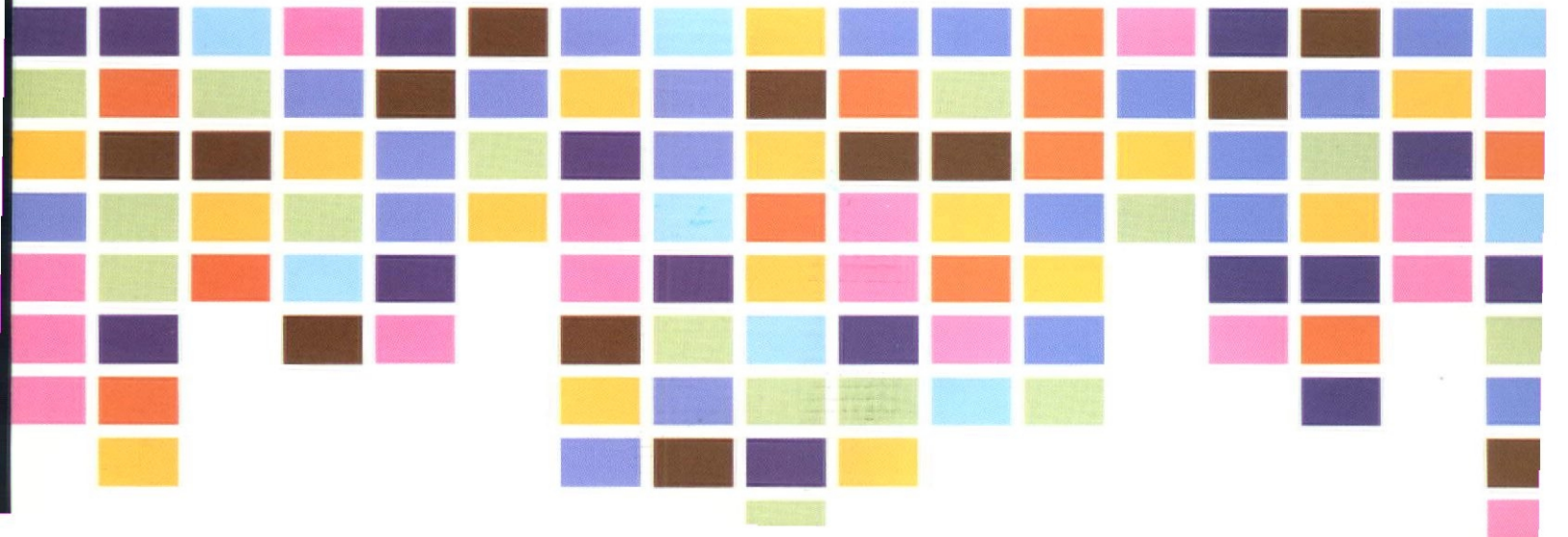


NeoCon® World's Trade Fair 2003
Official Planner and Specbook

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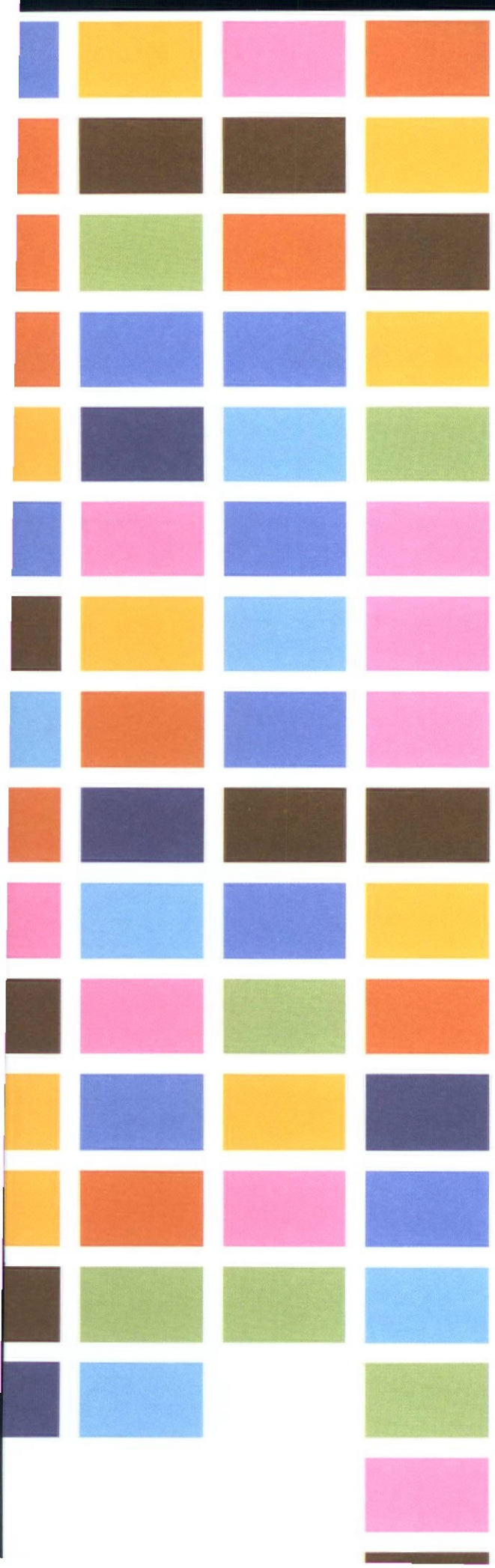


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NeoCon® World's Trade Fair — an Integral Part of Your Professional Advancement

Gain insight on all aspects of interior design and facilities management at the following show components:

NeoCon® Targets the Best in Design — for 35 Years Running

Like the concentric-ring pattern of an old oak, NeoCon® started with a solid core and built layer upon layer of product seminars, forums, special events and awards to best serve the design community. Since 1969, NeoCon has brought commercial and residential furnishings manufacturers and design professionals together for career-transforming days of knowledge-sharing, vision-casting and overall inspiration.

NeoCon®

Monday June 16-Wednesday June 18

Buildings Show®

fine design
residential furnishings show

GREENlife

NEWhospitality

Office Expo OFDA

TechnoCon

IIDA Keynote Speaker: Richard Florida Presents

"Creativity as an Economic Force" [KE1]



Monday, June 16, 8 am
Holiday Inn
Sauganash Ballroom, 14th Floor
Sponsored by Allsteel®
No fee — seating is limited

Dr. Richard Florida, author of the national bestseller, *The Rise of the Creative Class: and How it's Transforming Work, Leisure, Community and Everyday Life* (Basic Books, 2002), gives us a provocative new way to think about why we live as we do today — and where we might be headed. He traces the fundamental theme that runs through a host of seemingly unrelated changes in American society: the growing role of creativity in our economy. Join Florida as he explores how the most profound changes in our workplace, culture and everyday lives stem from the rise of creativity as an economic force.

Open House Events

NEW! Showroom Open Houses

Monday, June 16, 5 - 7 pm. Floors 3, 10 and 11

Select NeoCon World's Trade Fair Showrooms are keeping their doors open until 7 pm on Monday, June 16 to celebrate the first day of the show. Don't miss out on all the action! Showroom-hop on floors 3, 10 and 11 to keep the excitement of NeoCon lasting all evening! Look for a list of Showroom Open Houses in the NeoCon Show Directory Addendum.

NEW! Tour for the Cure

Monday, June 16 - Wednesday, June 18

Select NeoCon World's Trade Fair Showrooms and Market Suites Exhibitors are taking part in this special fund-raising event to show their support for The Common Thread for the Cure, a non-profit foundation established to unite the furnishings industry in the battle against breast cancer. Pick up a Tour for the Cure PASSPORT from The Common Thread kiosks on the 2nd and 8th floors, then visit all the Showrooms and Market Suites displaying the Tour for the Cure logo to get your PASSPORT stamped. Each stamp you receive over the course of the show benefits The Common Thread for the Cure and enters you in a drawing for fabulous cash prizes! For more information, please contact Susann Burkhead-Bray at 336-841-4868 or visit www.commonthread.info.

Product Designer Presentations

Meet the creative forces behind the products introduced at NeoCon 2003! Various showrooms and exhibitors will be hosting the designers of their latest products. Check the Show Directory Addendum on site to find out who will be where — and when!

NEW! The True Art of Collaboration: Learning from the Theatre [KE2]

Tuesday, June 17, 8 am

Sauganash Ballroom, Holiday Inn. No Fee; CEU: 0.1 pending

Kicking off day two of NeoCon, METROPOLIS magazine presents "The True Art of Collaboration: Learning from the Theatre." Join a lively discussion moderated by METROPOLIS Editor-in-Chief, Susan S. Szenasy, and explore one of the most successful models of creative collaboration: the theatre.

METROPOLIS presents Robert Falls, creative director of Chicago's famous Goodman Theatre and the 1999 Tony Award winner for Best Director of the Broadway show "Death of a Salesman." Listen to how Falls and his hand-picked team achieve legendary collaboration, and learn how you can apply their approach to your next design project.

Eighth Annual Innovations Awards Program

Monday, June 16, The Merchandise Mart

Sponsored by *Buildings* and *BI* magazines, this awards program honors products and services based on how well they solve today's facilities' challenges in commercial, institutional and industrial markets. Finalists and winners can be viewed during NeoCon. Competition is open to all NeoCon exhibitors. If you have questions, please contact Linda Monroe at 800.553.8878, ext. 5059, or access the "Awards" link on the Buildings/BI Web site at www.buildings.com/awards.

IIDA's Affair 2003

Monday, June 16, 7–10 pm

One of the hottest tickets at NeoCon, this annual celebration recognizes the best of design over the past year with an evening of networking cocktails and project highlights. For more information and to purchase tickets, call 888.799.IIDA or visit www.iida.org.

Best of NeoCon® 2003 Awards

Don't miss your opportunity to see the latest and greatest products the commercial furnishings industry has to offer. This annual awards competition receives close to 250 entries in 25 product categories and recognizes the best new products displayed at NeoCon. Be sure to look for the "Best of NeoCon" entry sign at the showrooms and market suites of those manufacturers looking to receive this esteemed award. Winners of the competition are announced Monday, June 16, and the awards are posted on winning products. For more information about entering a product, look for the entry form at www.merchandisemart.com or www.contractmagazine.com

NEW! GREEN*life*™: Products for Sustainable Environments

2nd Floor

Visit GREEN*life*™: Products for Sustainable Environments, an exhibit dedicated to companies that recognize the importance of green design. For interior designers and architects, finding the resources that meet the growing importance of a green agenda can be challenging. GREEN*life* showcases the companies, products and resources that can start to provide the answers. GREEN*life* is sponsored by *Interiors & Sources* magazine.

Of Material Interest [SE1]

Monday, June 16, 4–6 pm

Holiday Inn Mart Plaza, Merchants Room

Fee: $50; CEU: 0.2 pending

Please join Material ConneXion at NeoCon® for a high-powered panel discussion whose focus will be "Of Material Interest." This special event will be moderated by Carl G. Magnusson, senior vice president and director of design for Knoll as he seeks to explore, define and dramatize the role of new materials and processes through the visions of Neil Frankel, Sherry Donghia and David Gresham. Material ConneXion, sponsor of the event, is the world's most comprehensive resource for advanced, innovative materials.

special events & awards

OFDA Dealers' Choice Awards

The OFDA, the trade association for office furniture dealers, will announce the second annual Dealers' Choice Award winners on Monday, June 16. The winning manufacturers were determined by the results of the 2003 OFDA Dealer Manufacturer Satisfaction Index survey. The survey was open to all office furniture dealers and designed to recognize best-of-class performance as well as identify topics of dealer concern. A list of winning manufacturers is available at the OFDA Dealer Destination, Market Suite 2-100 on the 2nd Floor.

NEW! The World's Biggest Chair!

Sponsored by Promosedia, Calligaris, Chamber of Commerce of Udine, Fagioli and Friuli Venezia Giulia region

The huge original (built by Promosedia, organizer of the annual Promosedia-International Chair Exhibition) stands 66 feet high in Manzano, Friuli, in northern Italy. A 40-foot replica will be installed at The Merchandise Mart for NeoCon 2003. Promosedia, an association of 115 producers of chairs and tables, is located in the "Golden Chair Triangle" in the Friuli region, which is responsible for 80% of Italy's chair production, 50% of European-produced chairs and 30% of the world's chair production. Visit Promosedia during NeoCon on the 8th floor, Booth #D416, where the following supporting companies are represented: Arrben, Cabas, Costantini Pietro, Deta, and Frag.

Green Walk

Tuesday, June 17, Noon – 5 pm
NeoCon Show Floors: 2, 3, 8, 10 and 11

Take advantage of this opportunity to participate in an informal "Green Walk" tour of those showrooms/exhibits that have a special "green" product, event or exhibit during the show. Companies will have knowledgeable representatives on hand to discuss all aspects of the company's environmental initiatives during the scheduled hours of Green Walk. Be sure to pick up the "Green Guide to NeoCon," which lists all of the companies participating in the Green Walk and complete the passport to win special prizes. Both the Green Guide and the Green Track are sponsored by *Interiors & Sources* magazine. For more information, call Nancy Nichols at 561.627.3393 or e-mail nnichols@lcclark.com.

New! Latin Inspirations

Inspired by the increasing Latin influence of today, NeoCon World's Trade Fair 2003 presents leading design professiona throughout the program schedule to share their design expertise and unique style.

Orlando Diaz-Azcuy [KE3]

Be Yourself in Interior Design



Tuesday, June 17, 1–2 pm
Merchandise Mart Conference Center, MMCC2
Fee: $45; CEU: 0.1

Cuban-born Orlando Diaz-Azcuy is one of America's most respected and awarded designers. An architect, landscape architect, interior designer, product designer and educator, he is renowned for his elegant, disciplined and innovative work. His celebrated design is recognized throughout the world with projects in corporate, residential and hotel interiors. Join us as he shares his insight and experience on how to be the best in the business and more. Today, it is important to stand by your principles and ideas, not just for the purpose of being unique, but in order to be a valuable contributor to the evolution of design.

I.D.I.Q. — How Great Ideas Happen [M117]

Celena Casillas – Gensler, Houston, Texas
Monday, June 16, 1 – 2 pm

Salsa Comes Home to the World [M127]

Margit Whitlock-Espinosa, AIA, NEWH
Architectural Concepts, San Diego, Calif.
Monday, June 16, 2:30 - 3:30 pm

Vive la Difference: A Presentation of Various Cultures Issues in Delivering a Truly "Global" Workplace Strategy [T216]

Lesley Green – Accenture, London, UK
Daniel Johnson – Accenture, San Francisco, Calif.
Tuesday, June 17, 1 – 2 pm

Mexico: Architecture and Design [T233]

Fredo Valladares – Design Nuovo, Inc., Weston, Fla.
Tuesday, June 17, 4 – 5 pm

What Is Latin American? [W300]

Carlos Martinez – Gensler, Chicago, Ill.
Wednesday, June 18, 9:30 – 10:30 am

How to Market and Develop Your Business in an Ever-Changing World [W312]

Fernando Diaz, ASID, CID
Fernando Diaz and Associates, West Hollywood, Calif.
Wednesday, June 18, 11:00 am – noon

Material ConneXion Exhibit

Material ConneXion, the world's most comprehensive resource for advanced, innovative materials and processes, will bring its annual collection of materials to NeoCon 2003. This remarkable "petting zoo of new materials" allows visitors to directly experience the latest gels, plastics, resins, foam and laminates ... a fusion of art and technology intended to spark new design ideas. Always a source of inspiration, be sure to visit this special attraction.

Architecture Tours

Chicago is famous for its architecture and design. Visit Frank Lloyd Wright sites, explore the downtown urban renaissance and see the City of Chicago's groundbreaking Center for Green Technology.

BIFMA International's Annual Membership Meeting

Wednesday, June 18, 7:15 – 9:15 am
Holiday Inn Mart Plaza, Sauganash Ballroom, 14th Floor
By Invitation Only

Members of the Business and Institutional Furniture Manufacturer's Association (BIFMA International) and invited guests are encouraged to attend this year's annual breakfast meeting to hear BIFMA's annual state of the industry and the association report. Wallace "Jerry" Epperson, managing director of Mann, Armistead & Epperson, an investment banking and furniture industry analysis firm, will give the keynote address. For more information, contact BIFMA at 616.285.3963.

Clodagh [KE4]



Wednesday, June 18, 8–9 am
Merchandise Mart Conference Center, MMCC2
Fee: $45; CEU: 0.1

Internationally renowned, Irish-born designer Clodagh creates environments as "art to live in." Earning some of the industry's most coveted awards as one of the "World's 100 Leading Interior Designers" by *Architectural Digest* and one of the "Top 100 Interior Designers in America" by *Interior Design* magazine, Clodagh trademarks her projects with an inventive and sensitive use of materials. As one of the world's most innovative designers she has gone from starting a fashion company at 17, to the opening of Clodagh Design International which has completed work on many notable corporate, residential and retail projects. Learn how design and life should involve all of the senses and elements as Clodagh expounds on the concept of "Total Design."

IIDC Chicago Skyline Extravaganza

Wednesday, June 18, 4:30 – 7 pm
Knoll Showroom, Suite 1111

Take home a piece of Chicago by attending the Chicago Skyline Extravaganza hosted by Knoll and benefiting IIDC-PAC and DIFFA/Chicago. Skyline-inspired art from industry artists will be displayed in various showrooms throughout the week of NeoCon. On Wednesday, the extravaganza will include cocktails, hors d'oeuvres, awards, a raffle and a silent auction to purchase this original art. For more information about attending the Extravaganza, e-mail IIDCPAC@aol.com.

Executive Job Search at the Viscusi Career Center

Monday – Wednesday, June 16-18, 8 am – 5 pm

Come have your resumé critiqued by Stephen Viscusi and his staff for free! Get the same sound career advice found in Viscusi's book, "On The Job: How to Make It In The Real World of Work" (Three Rivers Press); in his monthly column for *Interiors & Sources* magazine; and on his nationally syndicated radio talk show, "On the Job." All NeoCon attendees are welcome; appointments are not necessary, but make sure to bring your resumé. For more information, visit www.viscusigroup.com.

Celebrate Chicago!

2003 will mark the 35th annual NeoCon World's Trade Fair hosted by the city of Chicago and the talented and gracious architectural and interior design communities. As a special thank you for all of Chicago's years of support, NeoCon offers special events and incentives to Chicagoland A&D professionals on Wednesday, June 18. Watch for more details!

Student Day

Wednesday, June 18

A day of events geared specifically for interior design and architecture students. Includes a keynote address by Lindy Roy, a presentation by Lori Maas of Gensler, a career exchange sponsored by ASID and more.

exhibitor list

2/90 Sign Systems
20-20 Technologies, Inc.
3 Form Inc.
3H Furniture Systems
3M Ergonomics
9 to 5 Seating
A.D.I. Art Design Int. Inc.
Aarray LLC
ABCO Office Furniture
Abet Group
a Abet Laminati
Ability Plastics
Academy of Art College
Accucut
ACT
Adden Furniture
ADEX
Adex Kinder SNC
Advanta Platinum Business Card
Affordable Interior Systems
Ahlstrom
Allermuir, Ltd.
Alloc Inc.
Allseating Corporation
Allsteel
Allyn Bank Equipment Co.
Alter-E-Go/ PLI/AROLD/IMAS
Alusion
American Institute of Architects - Chicago
American Seating
American Society of Interior Designers
Ametex Contract Fabrics/Robert Allen Contract
Amneon
Amtab Manufacturing
Amtico International
Anthro Corporation
APCO Graphics Inc.
Arakawa
ARC COM Fabrics
Arcadia
Architex International
Arconas Corporation
Armstrong World Industries
Art Holdings
Artopex Plus
ASI Modulex
ASM Modular Systems Inc.
Atlantic Arts Inc.
Atlantic Metal Industries
Atlas Carpet Mills
Baird's Decorating
BALT/Best Rite/Trinity Furniture (BBT Group)
Bang and Olufsen
Barricks Mfg. Co., Inc.
BASF
b BCM Corp.
Beaulieu Commercial
Bellacor.com
Bentley Prince Street
Berco Industries
Bernhardt Design
Bernhardt Textiles
BG Chair Company
BIFMA
BK Barrit
Bloomsburg Carpet Ind., Inc.(Tuva Looms)
Blue Ridge Commercial Carpet
Bold Furniture
Bolyu Contract
Borghese SPA
Boss Office Products
BoxOffice By Design
Boyd Lighting
Bradford Systems
Brandrud Furniture
Brayton International
Bretford
Bright Chair Company
Brook Furniture Rental
Brueton Industries
Buddy Products
Buffalo Stone
Buildings Magazine
Burke-Mercer
Burtco Enterprises, Inc.
Bush Industries, Inc.
C.F. Stinson
Cabas SPA
Cabot Wrenn
Cambridge Commercial
c Campbell Contract
CAP Library Systems
Cape Contract
Cape Contract Furniture
Carnegie Fabrics
Carolina Business Furniture
Carpin Manufacturing
Cartwright
CCN International
Centiva by International Floors of America
Ceramica Vogue
Ceres
Certified Intallations
Cesar Color
Chairworks America, Ltd.
Charles Alan Incorporated
Charles Samelson Inc. - Coral Fabrics Division
Charlotte
Chemetal
Cherry Man Industries, Inc.
Cheung Shine Co., Ltd
Chicago Lighthouse Industries
Chief Manufacturing
Chilewich
China Economic News Service
Choice Industries Corp.
Chromcraft Contract Furniture
Chuan Hsing Chemical Industry Co., Ltd.
Ciber International
Clarin, Div of Greenwich Ind., L.P.
Classico Seating
Cleator
Comfortage Industries
Common Thread for the Cure
Command Wallcovering
Contemporary Bath Design L.P.
Contract Supply Corporation
Coriander Wood Designs, Inc.
Correll Inc.
Cortina Leather
Cosco Office Products
CoSit
Costantini Piertro SAS
Councill Contract Showroom
CPFilms, Inc.
Cramer, Inc.
Creative Edge
Creative Wood
Crossville Porcelain Stone/USA
Cumberland Furniture
CUSP Office Products
D & E Wood Industries/Cannon Chair
D.L. Couch Wallcovering
Dalco Concept Inc.
Daniel Paul Chairs
d Dar/Ran
Data One Inc
Dauphin North America
Davies Office Refurbishing, Inc.
Davis Furniture
Deepa Textiles
Defar Singapore
Deflecto Corporation
Design Link International, Inc.
Design Tex Fabrics
DesignOptions
Deta SPA
Dewert Motorized Systems
DHL Danzas Air & Ocean
DIEFFEBI SRL
DIFFA
DMI Office Furniture
Doherty Associates
Domco Tarkett Commercial
Doug Mockett & Co.
Dow BioProducts
DuPont Antron
Duraform
Duraframe by Kwalu
Durkan Commercial
Durkan Patterned Carpet
Dynasound, Inc. Sound Masking Division
ECA
ECI 2/ DDMS
ECO Surfaces
EckAdams Company, The
e Edelman Leather
Edsal Sandusky Corporation
Egan Visual
Ekitta
Emeco/JBI
EMU Americas LLC
Encore Seating
EOC/Executive Office Concepts
Epic Furniture
EPOS
ERA Products
ERG International
ErgoGenesis, LLC
Ergonomic Concepts
ErgoSystem Inc.
ESI-Ergonomic Solutions
Estrie Products International
Evolve Furniture Group
EXPANKO Cork Company
Facements
Fairfield Chair
Falcon Companies, The
Falcon Products
f FCI, Inc.
Fillip Metal
Fire King International
Fixtures Furniture
Flexco
FLEXISTAND
Flexspace, Inc.
Florense
Forbo Linoleum Inc.
Formica Corporation
Fortune Contract Inc.
Foxxman
Frag SRL
Furniture Lab, The
G F Office Furniture, Ltd.
Gage Corporation
Garcy/SLP
Gauss Furniture
g G.B. Roberts Fine Office Furniture/Functional Art
Geiger
Generations Rug Gallery
Gerflor Contract Flooring
Ghent Manufacturing
Gianni
Gibraltar Inc.
Girsberger Office Seating
GLASS TILE USA.COM
Global
Goelst USA
Gordon International
Grahl Industries, Inc.
Gravity Lock Systems
Great American Picture Co.
Great Openings
Green Access Floors, Inc.
Green River Stone Company
Gressco
Gros Stabil Corp.
Group Dekko International
Groupe Lacasse
GSA National Furniture Center
Gunlocke Company, The
HAG, Inc.
Halcon Corp.
Hanil Commercial Trading Inc.
Harbor Metal Group
h Harden Contract
Harter
Haworth, Inc.
HBF Contract
Health Postures
Heller
Herman Miller
Hettich America
High Point Furniture Industries
HighMark
Hirsh Industries Inc.
HLC - Hickory Leather Company
Holsag
HON Company, The
Howard Miller
Howe Furniture
Humanscale
Hyde Park Lumber
Hyundai Metal Co. (Patra Corp)
I.C.F. Group
Iceberg
Idea@Work
IFMA/Chicago Chapter
i Images in Tile
Imaging Sciences
Imperial Contract Wallcoverings
IMT Modular Partitions
Indiana Desk
IndustrieDesign
Innovations In Wallcoverings, Inc.
Inscape
Instyle Contract
Intellaspace
Int'l Interior Design Association - IL Chapter
Integra, Inc.
Integrated Medical Systems, Inc.
Interface
Interface Fabrics Group
Interlam Inc.
International Association of Lighting Designers
International Fabrics
International Fabrics, Inc.
International Furniture Industries
International Interior Design Association Headquarters
Intrex
Invincible Office Furniture
Inwood Office Furniture
IQ Group Inc., The
Ironmonger, Inc., The
IS
ISE, Inc.
iSet Signage
Isotech Products Incorporated
Italinea SRL
izzydesign
J & J/Invision
Jenbrooke Industries
J.M. Lynne Co.
Jasper Desk
j JAYCEE Inc.
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Joel Berman Glass Studios International, Ltd.
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l Lee Metal Products
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Lost Link Design
Luna Textiles
Madico, Inc.
Magna Design, Inc.
Magnetic Corporation
Magnuson Group
m Maharam
Mankiewicz Coatings LLC
Mannington Commercial
Markant USA/ ColebrookBossonSaunders
Marley Floors
Marquis
Martin Brattrud Inc.
Marvel
Masland Carpets
Masland Contract
Master Caster/Master Mfg.
Matel Incorporated
Material Connexion
Mats Inc.
Matting by Design
Maxcess Technologies, Inc.
Maxon Furniture Inc.
Maxwell Rodgers Fabrics
Mayer Fabrics/Lucia Cassa
Mayline Company, Inc., The
MDC Wallcoverings
Meltdown Glass Art & Design LLC
Merit Seating, Inc.
Merryfair Chair System Sdn Bhd; The
Metaphor Bronze Tileworks LLC
Metro
Metro Wallcoverings, Ltd.
Metroflor div. of Halstead International
Midwest Folding Products
Miller Office Furniture
Milliken Carpets
Mimosa International, Ltd.
Mobilever America
Mobilia, Inc.
Mohawk Commercial Carpet
Momentum Textiles
Mondo America, Inc
Montel -The Intelligent use of space.
Montisa Office Furniture
Morbern USA Inc.
Moro's SRL
Moving Solutions Innovations, LLC
Muraspec North America
Mustang Systems, Inc.
Naugahyde
Nayer Kazemi Water Art
NCS - Natural Color System
Nemschoff
n NEO Design, Inc.
Neutral Posture Ergonomics, Inc.
Nevamar Decorative Surfaces
Nevers Industries
New Growth Designs
New Product Specialties Group
New Spec Inc.
Nightingale, Inc.
NLnovalink
Nora Rubber Flooring/Freudenberg Building
Norsons Industries Inc.
Northwest Carpets
Nova Solutions, Inc.
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Nysan Shading Systems
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Peter Brown Design/ Tileworks
Peter Pepper Products
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Precision, a Jami Company
President's Desk, The
Prestige Office Furniture/ STOL USA/TOM D.O.O.
Principle
Prismatique Designs Ltd.
ProjectMatrix
Promosedia
Promosedia SPA
Protech Chemicals
QFI/Quaker Furniture
Raleo
Raynor Marketing/Eurotech Seating
Repps
q-r REI Mail Master
Rentacrate
Rexite
RFM
RGS International
Richard Florida Creativity Group
Richard Schultz Design
Richard Winter Associates
Richards-Wilcox Inc.
RightAngle Products, Inc.
Rigid Industries FZE
Riverside Furniture Corp.
Riviera
RJF International
Robb Report Home Entertainment
Robert Allen Fabrics-Contract/Ametex Contract Fabrics
Roppe Corporation
Rosemount Office Systems
RPI
Ruckstuhl USA
SAFCO Products
Sandler Seating
Sanitas Wallcoverings
Sauder Manufacturing Company
s Savannah College of Art and Design
Scamp Sound Masking Systems
Schukra
Schwab Corp.
Scope Seating Technologies
Scuffmaster Architectural Finishes
Seabrook Wallcovering
Seat-Well Enterprises Co., Ltd.
ServiceMaster Clean
Shafer Commercial Seating
Shaw Contract
Shelby Williams Industry
Sherwin-Williams Co.
Shopkit
Shoto Corp.
SI Flooring Systems
Sickler Organization, The
SIS-USA Inc.
Sitmatic
SitOnIt Office Seating, Inc.
SKYCO Shading Systems, Inc.
Skyfold
Skyline Design
Smart Desks
Smith & Hawken
Smith McDonald Corporation
Snap-Tex International, LLC
Softcare Innovations Inc.
Solutia, Inc.
Sonoco - Preform
Source International
South Shore Industries
Southern Aluminum Mfg. Inc.
Southern Metal Industries
Spacesaver Corporation
Spec Furniture
Specsources, Inc.
Spectrim
St. Timothy Chair
Star International
Star Quality Office Furniture Mfg. Ltd.
Steelcase Inc.
Steelcase Inc. Sales Office
Steelcase Wood Furniture
Stern Professional Search
Studio G3 Glass LLC
Stylex
Sumiglass by American Glassmith
Suzhou Huaying Inc.
Symbiote
Systronics Depot Inc
Tandus Group (Collins & Aikman)
Tandus Group-C&A Floorcoverings, Monterey Carpets, Crossley
Tayco PaneLink Ltd.
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u-v United Chair Co.
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Yun Liang Company
Zhejiang Zhongwei Machinery and Electric Co., Ltd.
Zoom Seating (A Jami, Inc. Co.)

List current as of 04-03.

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They see just a wall. Just another room.
But you see a setting for
an important business conference.
A quiet place for a family
to gather in a busy hospital.
A cozy corner for a vacationing couple
to share their morning coffee.
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BOLTA

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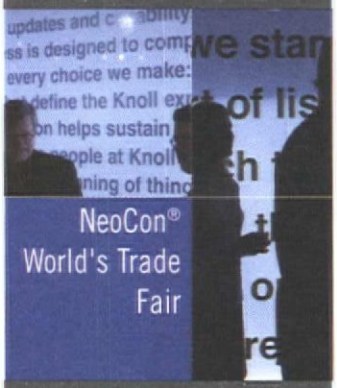
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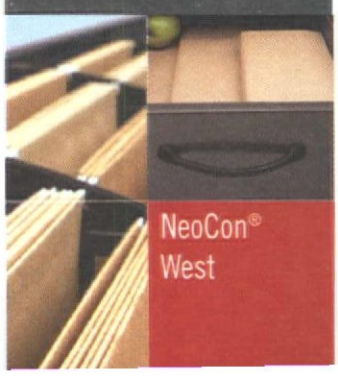
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daily planner

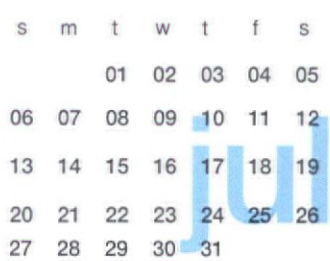
Monday June 16, 2003	Tuesday June 17, 2003	Wednesday June 18, 2003
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09:00	09:00	09:00
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people

products



places





time sheet

project

acct. no.	phase	discipline	task	branch

hours 6-16	hours 6-17	hours 6-18	notes



Wiremold deQuorum

Space No. 1421 Circle No. 261

deQuorum Worksurface Portals integrate technology into work surfaces without the inconvenience of "pop-up" components or lids that must remain open during use. Communications ports can easily be replaced to accommodate changing worksurface function and technology. Choose from a variety of flip lid colors and finishes, including paint to match. An optional recessed cover accepts field-installed laminates or veneers.

www.wiremold.com/dequorum.
800.621.0049

Scope Technologies

Space No. 1371 Circle No. 262







The STX Series stackable chair is constructed on a durable, black high-strength steel frame with a padded seat and back upholstered to complement any office decor. Three different arm options are available, to allow for comfort, various seating arrangements, and ease of stacking.

The GSX Series sectional guest seating is ideal for reception areas and lounge rooms in hospitals, doctor's offices, nursing homes, and other healthcare facilities. The unit can be assembled in multiple configurations, with two or three unit sofas, chair and corner table.

The new EZ high performance task chair is smaller in size and features adjustment levers for arm rests and seat height that are easy to use. The base is finished in black or optional high-gloss polished aluminum to enhance a traditional or high-tech environment.

www.scopeseating.com
Scope Technologies
2135 Industrial Parkway
Elkhart, IN 46516
574.295.0229

2nd

Aurora Storage Products
Quik-Roll™ Security Door

Space No. 1609 Circle No. 263

The locking Quik-Roll Security Door installs on new Aurora Shelving or retrofits to existing Aurora Shelving within minutes to secure important documents or patient information to help meet HIPAA compliance (Health Insurance Portability and Accountability Act). Files stay in place, there is no need to unload. No filing space is lost.

Quik-Roll locks with a single push-button keyed lock. The counterbalanced door gently springs up when the system is unlocked.

Lightweight metal slats combine a polyurethane foam core with an aluminum cover to create a modern and finished look when the door is closed.

Doors are available in the standard width of 36 inches and heights of 64, 76, 85 and 88 inches. Quik-Roll can be fitted onto Aurora Mobile Shelving applications as a special order. Additional widths, heights, and motorized doors with radio remote or keyed switch are other options.

For more information about Quik-Roll or other Aurora Storage Products from Richards-Wilcox contact us at **800.877.8456** or visit us on line at **www.aurorashelving.com**.

Aurora Storage Products from Richards-Wilcox

600 South Lake Street * Aurora, IL 60506





ISA International

Space No. 1878 Circle No. 264







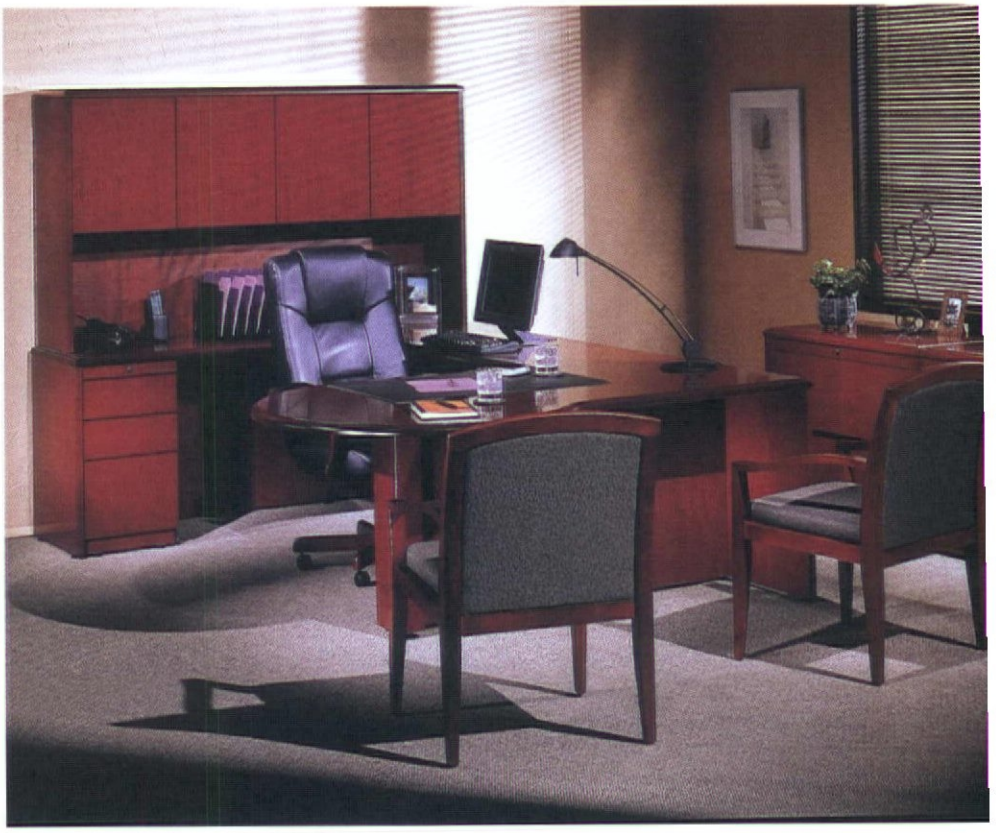
ISA International's success in the commercial furniture market is due to realizing clients' goals, through diversity and an understanding of needs. With a new collection featuring over 100 new models, ISA builds on a 25-year history in supplying furniture for the hospitality, contract, healthcare, library, and store planning markets. Bound by professional customer service, ISA is committed to providing furniture with style, integrity, and value.

www.havaseat.com
800.881.3928

3rd

Whitehall Furniture

Space No. C302 Circle No. 265



Ambience is Whitehall Furniture's new modular series in cherry. The Ambience selection has QUICKSHIP availability. Executive desks begin at about $1,400 (list price).



With flared arms and chair, settee, or sofa styles, these Whitehall models offer multiple applications. This group is among several lounge seating additions.

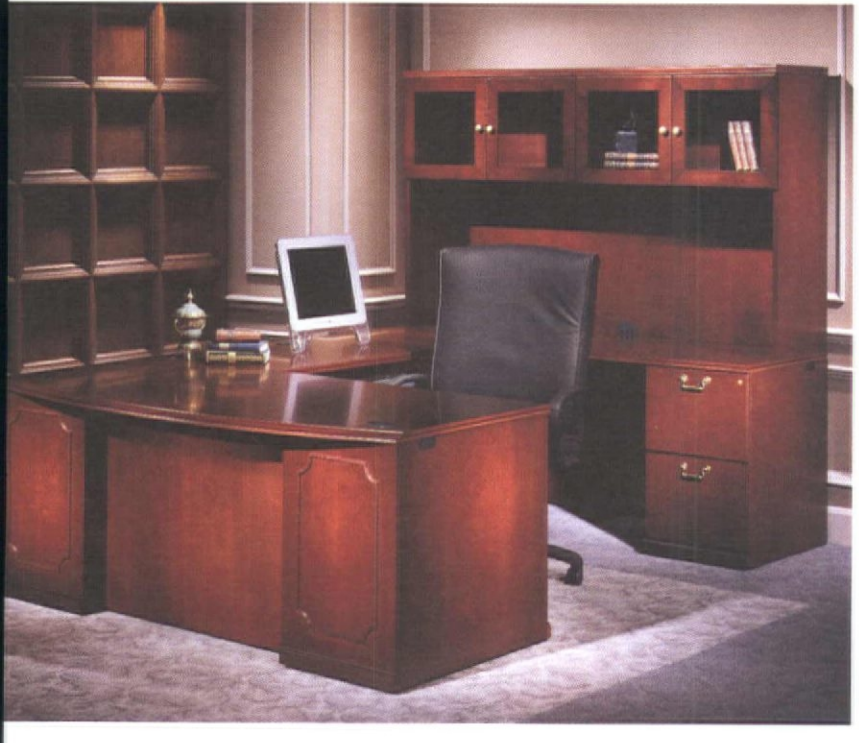
www.wfi.com
800.467.3583



Paoli Furniture

Space No. 380 Circle No. 266

Maxim from Paoli Furniture adds two guest chairs with all-wood arms or arms with inserts. Loose pleated upholstery is a distinctive feature.



Paoli Furniture merges traditional styling themes with modularity in Reflect. Available in cherry or maple, Reflect includes modular arrangements and freestanding furniture.

www.paoli.com

3rd



Davis Furniture **Aero Bench**

Space No. 3-115 Circle No. 267

Three new product lines—Aero Bench, Segno Table, and Mikado Lounge, along with several new additions to the Lipse Chair Series—will make for an exciting NeoCon 2003 for Davis. The Aero Bench offers a unique design statement in extruded aluminum, while the Segno Table Series is created with an easy-to-assemble aluminum leg that incorporates wire management to the floor.

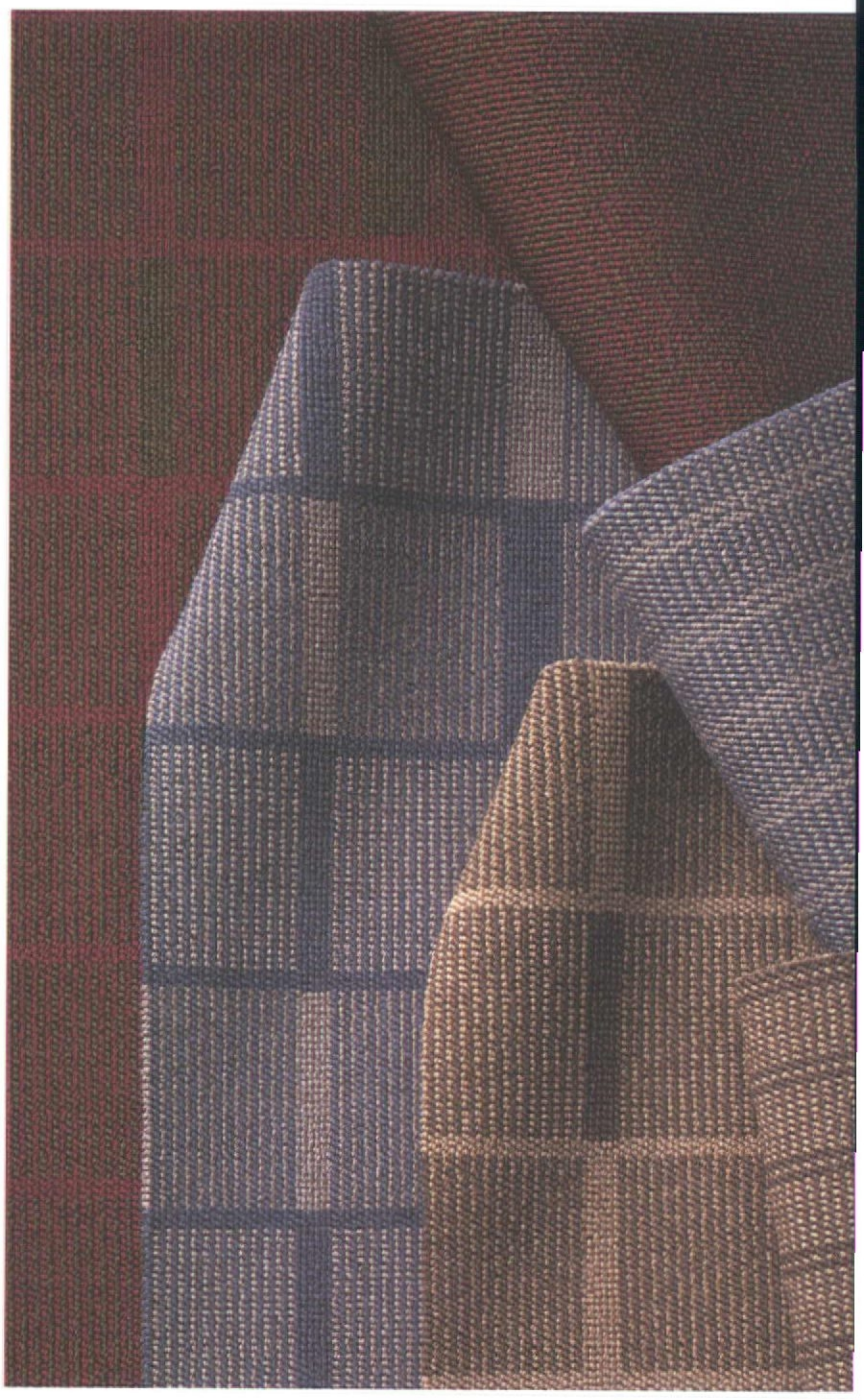
www.davisfurniture.com
877.GO DAVIS.(877.463.2847)



Durkan Commercial
Art House Collection

Space No. 317 Circle No. 268

With a tip of the hat to the Bauhaus movement, Durkan Commercial has created the "Art House Collection," a Custom Program featuring 10 original designs in 80 brilliant colors. Among the art-influenced styles are simple, linear patterns; geometric looks; and flowing expressive lines. The possibilities presented by this fashion-forward group of products are endless. One of the most exciting features of Art House is that it benefits from the revolutionary stain protection technology, EverSet.



Karastan Contract
Bleecker Street and Tribeca

Space No. 317 Circle No. 269

Bleecker Street, with lines mimicking images of city skyscrapers, and Tribeca, evoking the vibrancy of Manhattan's streets and underground subways, are dynamic in appearance and perfect for most high-traffic corporate settings. The construction of the carpeting, woven with DuPont Antron Legacy fiber, assures performance and longevity. Both Bleecker Street and Tribeca are available in 16 colors. Karastan Contract is one of four brands in The Mohawk Group family.

www.mohawkcarpet.com

3rd



Dauphin

Space No. 393 Circle No. 270

Dauphin brings its celebrated technical know-how with the masterfully engineered new Adjust swivel chair. Adjust is a remarkably user-friendly chair that melds sleek styling with absolute comfort, meeting every ergonomic requirement.



Dauphin expands its range of space-saving, body-friendly seating with Join Me, a well-styled and exceptionally comfortable horizontal nesting chair perfect for small meeting rooms.

www.dauphin.com
800.995.6500



OFS

Space No. 309 Circle No. 271

Meeting Room Furniture

Designed for today's high performance meeting spaces, OFS' conference collection includes a comprehensive range of table styles, sizes, and shapes that easily accommodate today's technology. Wall componentry offers features such as technology-friendly audio visual and storage cabinets, bookcases, and credenzas.



X80 Desking Collection

X80 combines metal, wood, and glass to create a fresh and braid selection of highly designed contemporary furniture. A superior selection of modular components and unique multi-function mobile tables and carts allow for the creation of a multitude of office configurations.

www.ofs.com
800.521.5381

3rd

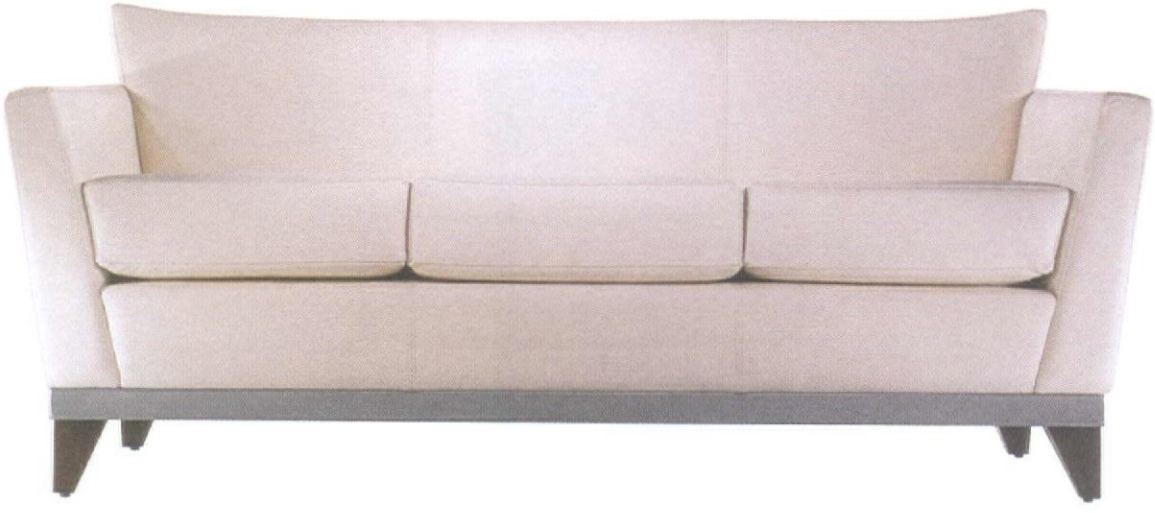
Arcadia **Huddle**

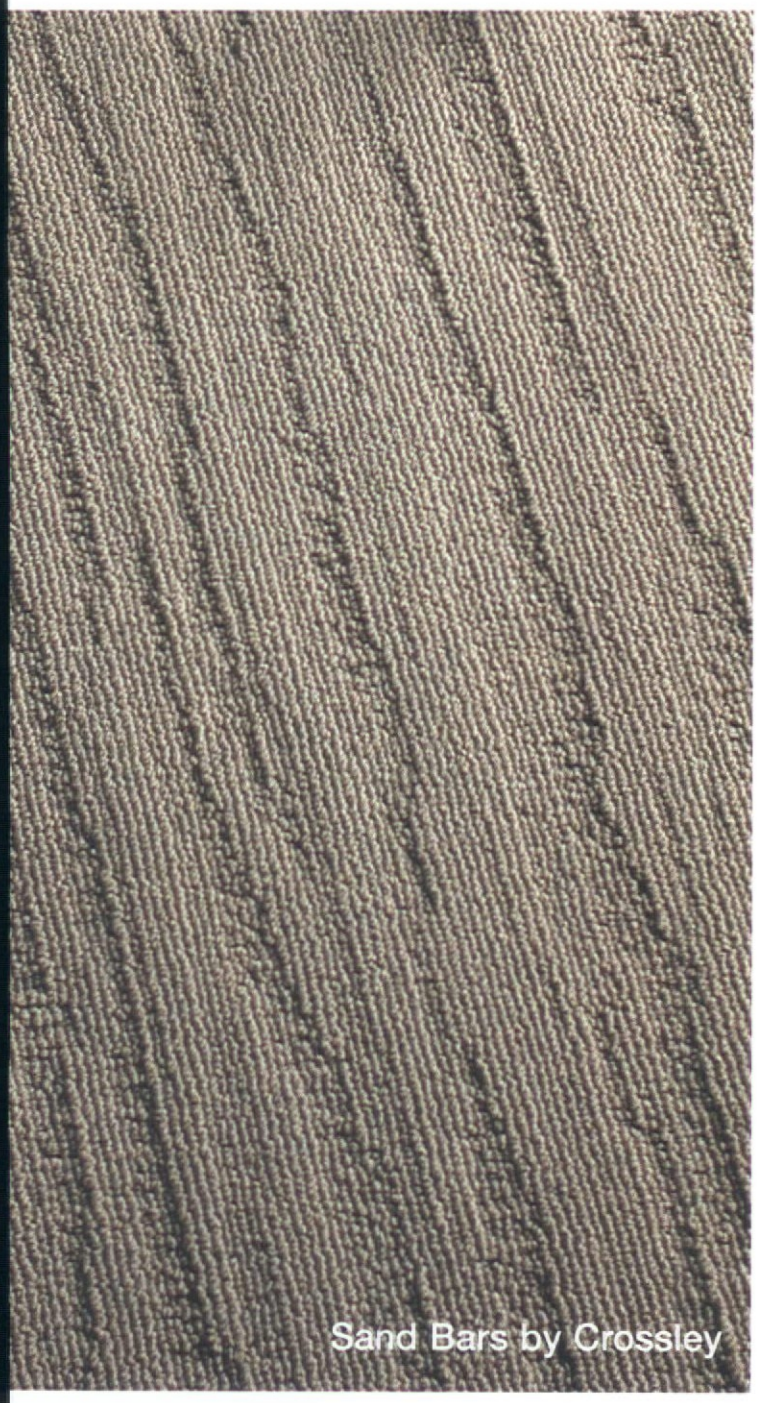
Space No. 340 Circle No. 272



Creating visual impact from every angle, Huddle's engaging interplay of materials and multifunctional options is appropriate for a diverse range of environments. Outfit it with a tablet arm and casters and Huddle swings into action, easily turning casual conversation into an impromptu meeting at a moment's notice. When mobility is not required, the lounge chair, loveseat and sofa are also available with fixed legs to make a beautifully classic-modern statement.

Arcadia
5692 Fresca Drive
La Palma, CA 90623
714.562.8200




Sand Bars by Crossley


Crayon by C&A

Tandus

Space No. 389-391 Circle No. 273

Offering color, texture, and high style for the classroom to the boardroom, Tandus brings together the industry's leading specialized commercial flooring brands—C&A Floorcoverings, Crossley Carpet Mills and Monterey Carpets. Drawing upon the individual strengths of each brand, Tandus offers its partners single-source, innovative product design and technology, comprehensive services, and environmental leadership. Shown: Crossley's Sand Bars and C&A's Crayon.

www.tandus.com
800.241.4902



Sumiglass

Space No. 8-A30 Circle No. 274



SUMIGLASS takes decorative glass to new levels. SUMIGLASS offers the most distinctive glass styles around. SUMIGLASS panels are two lites of glass with a decorative interlayer in between. Corporate logos, unique patterns, fabrics or images are all products that are being processed in SUMIGLASS panels daily. Thousands of rooms now stand out because they have a distinguished style that only SUMIGLASS can provide.

www.sumiglass.com
800.870.2519

Zeftron®

Premium Nylon 6ix for Commercial Carpet

Space No. E-406 Circle No. 275



Advancing the four core requirements of the commercial marketplace:

Versatility. Unlimited color, texture, and styling opportunities. Solution and yarn dyed.

Durability. 30-year track record for superior appearance and lifecycles. Proven performance.

Renewability. Highest amounts of post-consumer recycled content available. Again and again.

Accountability. Backed by the most comprehensive performance warranties. Period.

www.zeftronnylon.com



Verté

RFM Seating

Space No. 306 Circle No. 276

The visually striking Verté chair includes a "spine" constructed of 11 torsion spring-loaded bearing joints that take an exact impression of an individual's upper and lower back. An ideal setting can be locked into place at the push of a button.

The SWISH seating series features a full spectrum of variations for design continuity throughout various work environments and applications.

Rfmseating.com
800.447.5542



Swish



Domco Tarkett Commercial

Plaza Marble

Space No. B-222 Circle No. 277

As with natural marble tiles, the color and veining variation of Plaza Marble are inherent to its beauty, meaning there are no tiles alike. It will be offered in 12" x 12" and 12" x 24" paver shape. In addition you don't have to sacrifice function for fashion: the pattern goes all the way through, making it next to impossible to walk off the design in a lifetime of heavy traffic use.

www.domcotarkettcommercial.com
800.USS.TILE



Pionite® **Leatherlam™**

Space No. C228 Circle No. 278

Natural Masterpiece

Innovative, beautifule, durable Leatherlam™ laminates and decorative surfaces. Made with 100% leather fibers to look like leather. Feel like leather. Wear like leather. Easy to work with Leatherlam, it's everything you expect leather to be—except expensive.

www.pionite.com
Pionite® is a subsidiary of
Panolam Industries International, Inc.

Spacesaver

Space No. G-418 (8th) 3-107 (3rd) Circle No. 279



Integrity of design. Unlimited custom configurations. Endless variety of aesthetic options. Cutting-edge technology. High-density mobile storage systems from industry leader Spacesaver offer all this and more, plus double to triple the storage capacity of conventional storage—for the best possible use of space.

www.spacesaver.com
800.492.3434



Solutia

Space No. 10-130 Circle No. 280

"Let's Talk Color!"

Color is a balancing act. Color shapes our everyday world and its direction. It influences all facets of our world. Color is part of every product, service and design. Color in interior spaces influences how we feel mentally, physically and emotionally. Kaye Gosline will share Solutia's Color Forecast for 2004, "Color Talk," in showroom #10-130, Monday and Tuesday, June 16 and 17, 2 pm. (Attendance earns 0.1 CEU credit.)

www.solutia.com



Versteel **Chela Beam Seating**

Space No. 1093 Circle No. 281

Versteel, located in Jasper, Indiana, manufactures a comprehensive line of tables and seating for corporate, education and conference environments.

Versteel introduces Chela Beam Seating with two or three interchangeable seats/tables per beam. Configure and gang for longer runs.

www.versteel.com
800.876.2120



Peter Pepper Products, Inc.

Space No. 1094 Circle No. 282

The Slalom Modular Partition System consists of multiple panels spanning between aluminum uprights for dividing and defining space, providing visual separations for privacy and security areas and defining traffic flow patterns.

Slalom can be configured into a series of curves, straight runs and corner partitions. Panel selections include PVC, perforated steel and maple or cherry laminate finishes.

www:peterpepper.com
310.639.0390
fax: 310.639.6013



The Stand-Up Lectern features a sleek elliptical aluminum column which supports the ample 27"w x 20"d reading shelf with a natural anodized aluminum paper stop. The pedestal base has adjustable glides. Both reading shelf and pedestal are finished in black plastic laminate.



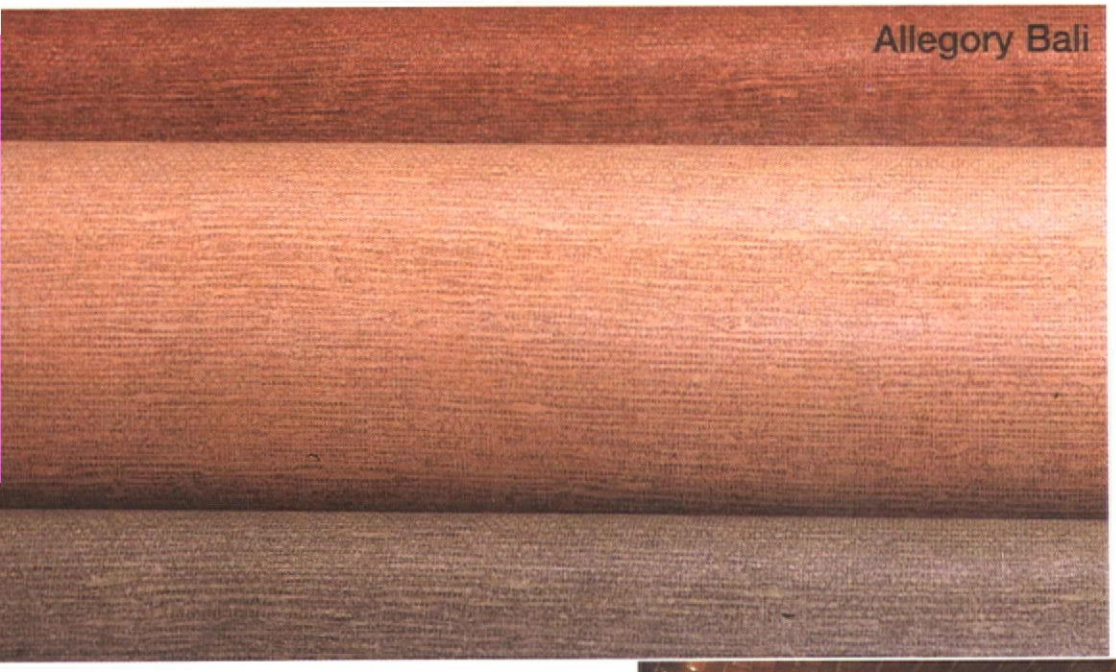
Wheelies are designed for maximum utility and flexibility in all types of meeting, training, seminar, and conference environments. Create your own space with this team of versatile presentation support products and enclosures.

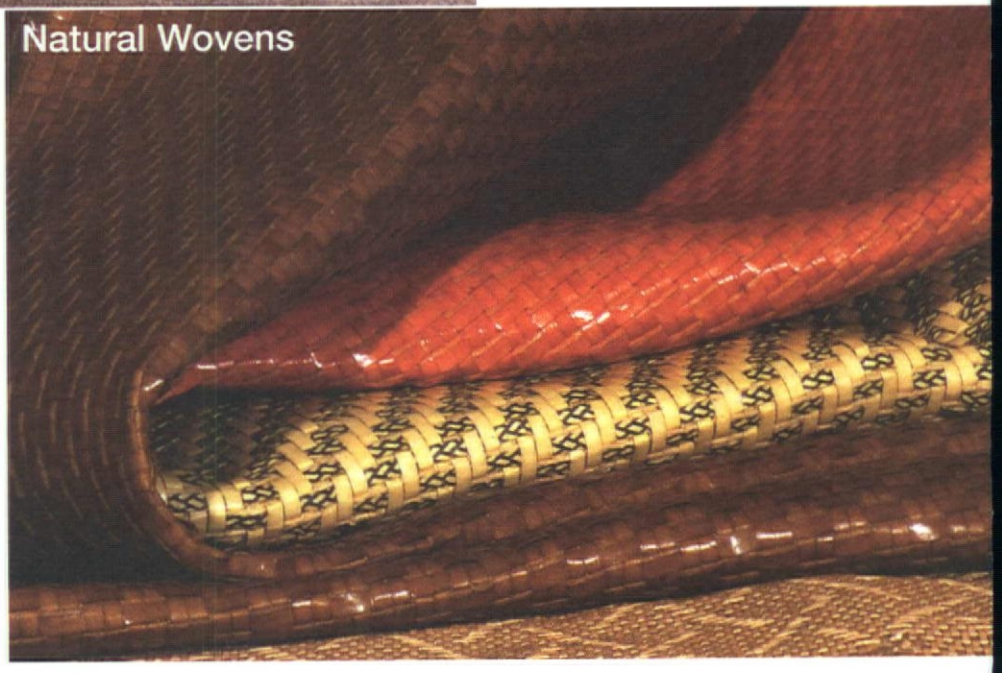

Bretford **Liquid Workspace**
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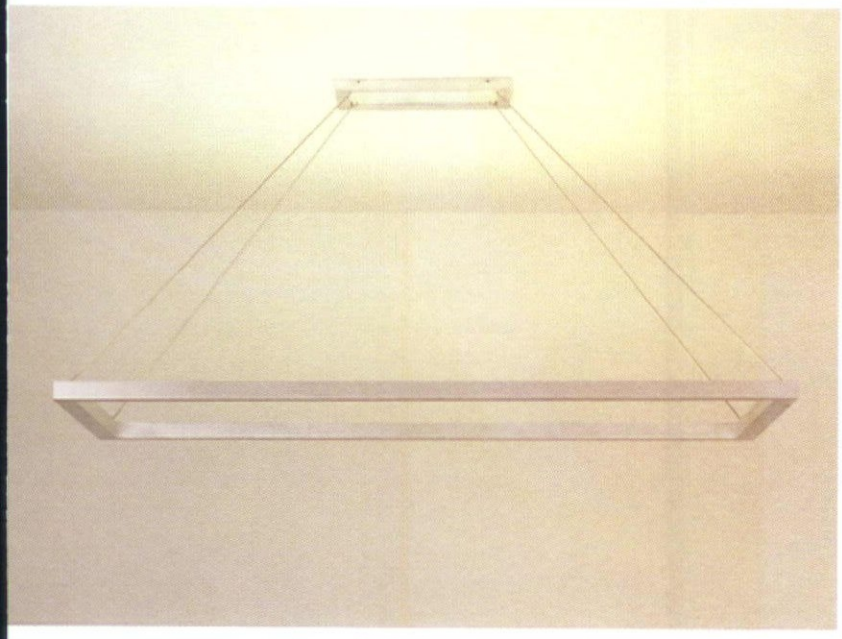
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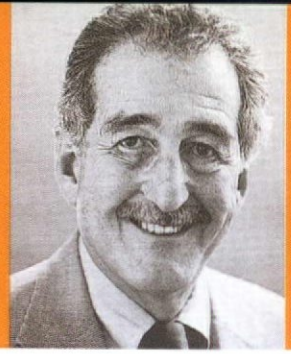
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Does Design Reflect the Times We Live In?

By Neville Lewis, FIIDA, IDSA

As a designer who has been in this business more than 40 years, the past seems to be more romantic and more substantial than the views to the future. I hesitate to say "those were the good old days," as it speaks ill of the future. First, let me tell you what it was like. At the end of 1953, I entered into a design atmosphere that had been all but dormant. But following WWII and the Korean War, there was huge demand for products, buildings, and interiors, and the architecture and design profession filled that need. Design blossomed—products, furniture, interiors, colors, etc.

Business grew. Designers interacted with their clients at the very top level in order to create building interiors and products that are still relevant today. Visionary corporate executives saw a need for creating environments that would serve their employees and create an image and an atmosphere of comfort, strength, and reliability to increase productivity. The lines of communication were short, dialogue regarding concepts and goals was not watered down by layers of management, and presentations were made at the top level. As a result, ideas were conceived, goals were met, and design flourished. Creativity and innovation at all levels from the 1960s to the 1980s were impressive.

What has happened along the way to weaken our control over the design process? Philosophically, we could say that we've been recycling the past, gotten over post-Modernism and other fads, but that isn't the case. Designers have made strides, but not in the same manner and not with the same optimism and energy. There are reasons for this. We have given up many of the services we used to offer, including project and construction management, special consulting, and coordination. Business executives are protected and screened from our need to have meaningful dialogue with them by multi-layered management structures and the emergence of a variety of consultants who, at times, can confuse the issues.

Should designers be involved in a more professional manner and be called in to aid companies? Or are the times we're living in too complex to let us be that involved? The technology explosion, financial problems, and corporate lack of knowledge or interest has put design on a lower priority level. Many companies are worried more about making money and surviving than creating ideas that reflect their business, personnel, and humanistic mission—which would in fact help them survive. Good design does not cost more. In the long run it works well and survives changing times.

We work in an industry that has an obligation to create responsive and appropriate design and serve the clients we represent. To do this, we must put far more emphasis on educating our clients:

- We must understand their business needs, and produce solutions that enhance their goals.
- We must have the courage to take risks not only in design, but with our own employees, by giving them a chance to be creative and by not stifling their ambitions and talents.
- We must communicate on all levels to gain the respect of clients and their staff, and prove that we are professionals.
- We must justify our design fees and stop giving in to reduction of our fees. We prove our worth by providing excellent solutions.
- We must strengthen the curriculum of our design schools.
- And it is imperative that we create a single professional design organization—not the fragmented coalition of designers that we now have—to support and sell these goals.

Finally, our creative efforts must support the human condition and civility, not only for ourselves but the clients we serve.

Neville Lewis has enjoyed a long and award-winning career that includes working for some of the industry's most high-profile firms as well as founding his own firm. Today he teaches interior design at the School of Visual Arts in New York, and is a consultant to Ted Moudis Associates in New York.



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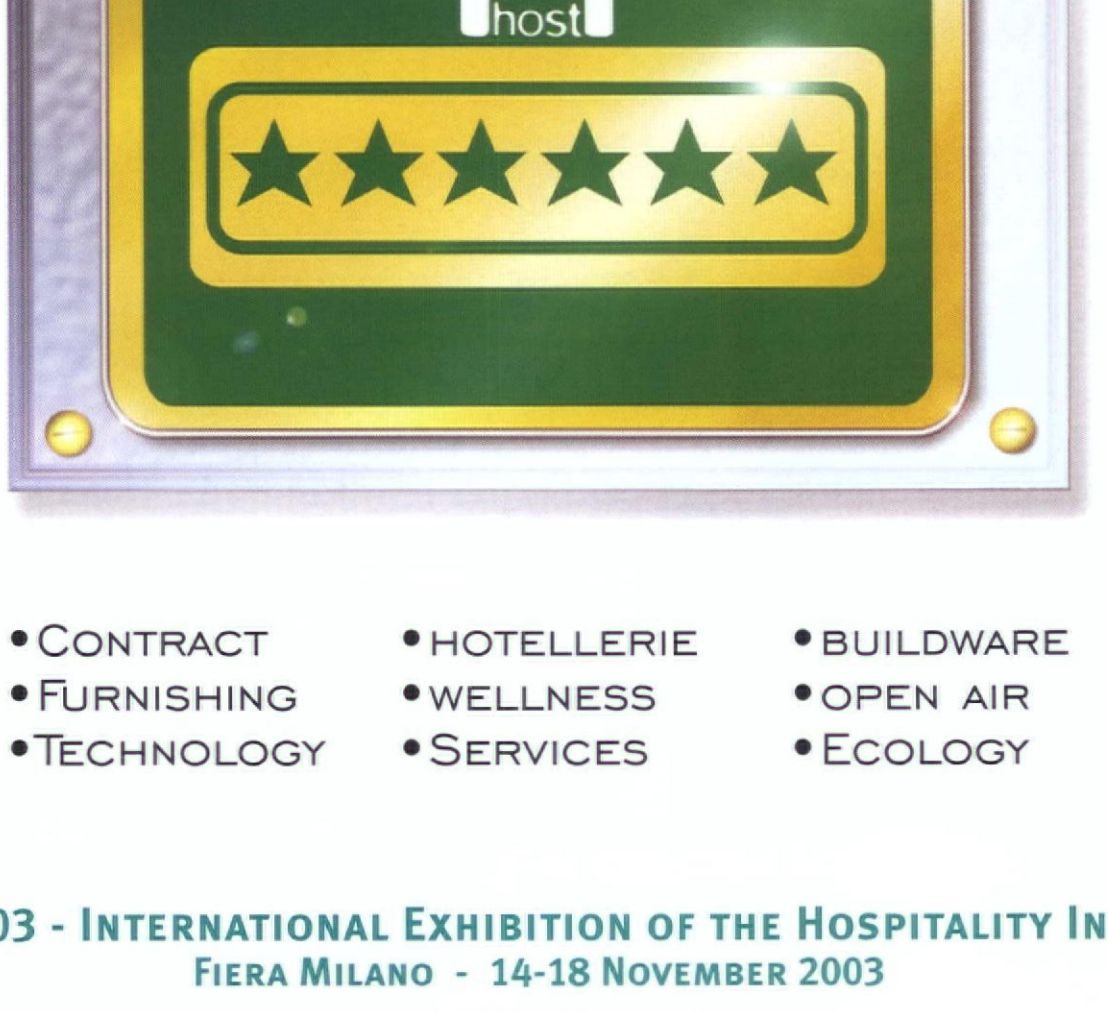
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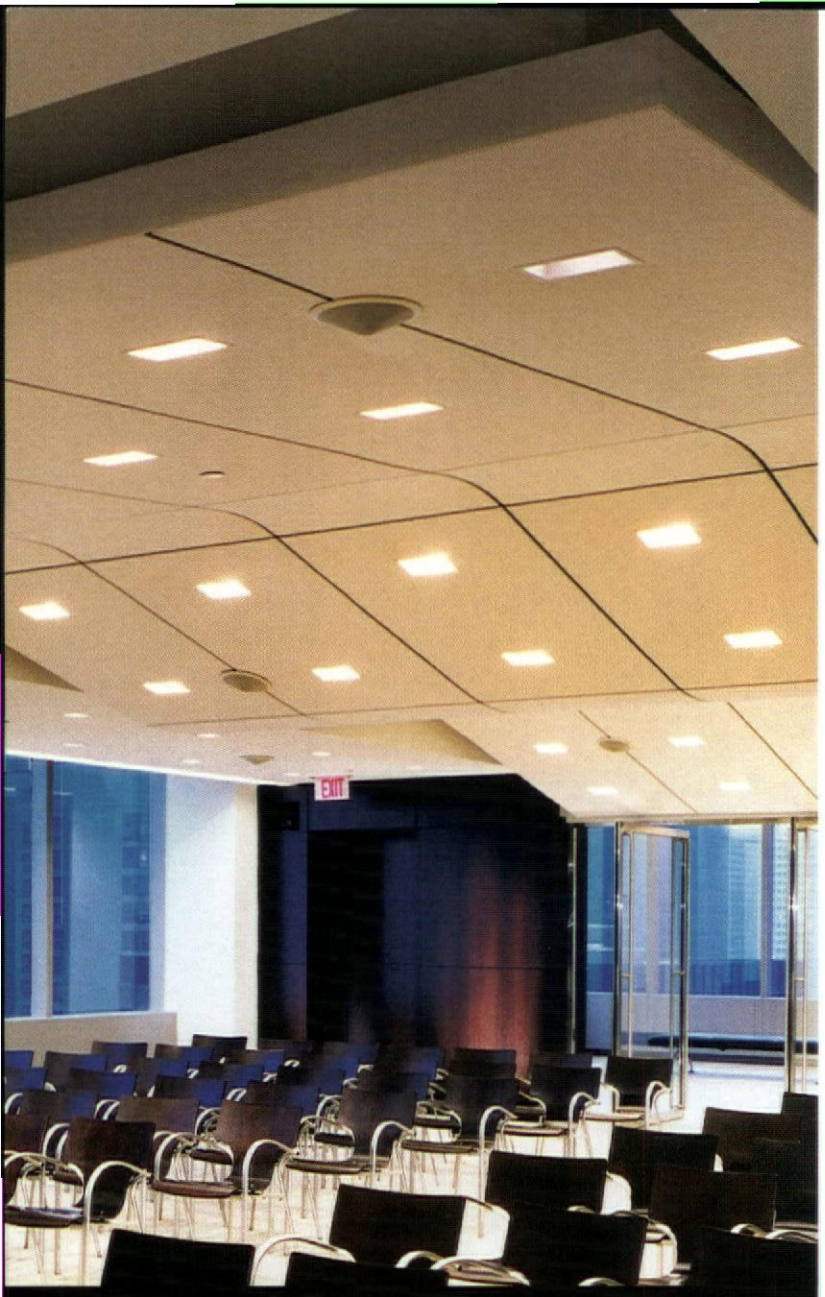
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Saluting Sustainable Design

Washington, D.C.—With a design aiming for a silver LEED rating and emphasizing sustainability, Skidmore, Owings & Merrill (SOM) has won an "On the Boards" Citation for its design of the New Census Bureau Headquarters Office Complex in Suitland, Md. The honor was part of the General Services Administration (GSA)'s Design Awards 2002, a biennial program recognizing the outstanding public design commissioned by the GSA.

Commissioned in 2002, SOM designed the 1.5-million-sq.-ft. building to house 6,000 employees, who are currently spread across the city in more than 20 buildings. The new complex sits on a heavily wooded site that also contains a woodland preserve and a ravine. To tap into the GSA's commitment to sustainable architecture, SOM designed the landscape in





spatial and material elements, integrating the buildings into their surroundings.

The structure will be the largest single use of sustainable tropical woods for an American construction project. The building consists of a rectangular mass cleaved into two segments and is organized around three gardens. A "Manufactured Garden," or land bridge, will penetrate the fractured mass to connect the landscape. In addition, a "natural garden" consisting of the existing woodland preserve will be installed along the campus' west side, while an "urban garden" of organized plantings will be at the building's ceremonial street entrance. To integrate the building into its surroundings, the exterior will use a system of gently shaped, laminated wooden sunshades overlaid on a simple system of precast spandrels and glazed vision panels. The veil will conceal the underlying structure and mask its overall scale.

"All credit should be given to the GSA and Census Bureau for allowing us to pursue a design that is not only innovative but points toward a future direction in which architecture can be truly useful in building sustainable cultures and economies," says Gary Haney, AIA, SOM's design partner for the Census Bureau Project. Construction for the project is set to begin in September 2003.

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Design for All

Berkeley, Calif.—Guided by the principals of universal design, San Francisco-based Leddy Maytum Stacy Architects has designed The Ed Roberts Campus (ERC), a project that not only meets the requirements of the Americans with Disabilities Act, but far exceeds them. The 80,000-sq. ft. project incorporates exhibition space, community meeting rooms, a childcare center, a fitness center, offices, vocational training facilities, and a café while also addressing ADA needs with elements including a helical ramp, 7ft.-wide corridors, oversized elevators, and audio wayfinding devices.

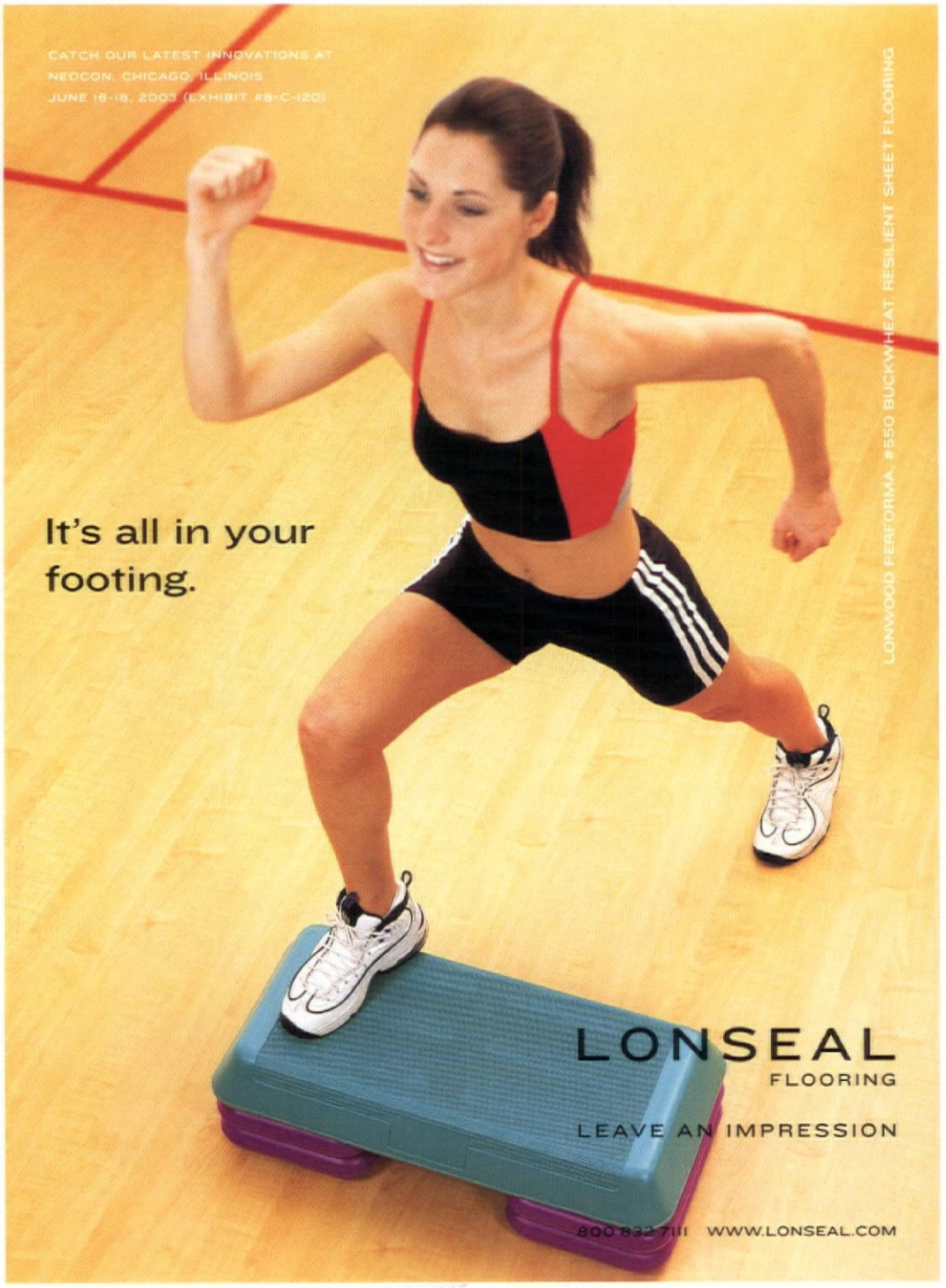
The ERC commemorates the life of Edward V. Roberts, an early leader in the independent living movement of persons with disabilities. The ERC is a nonprofit corporation formed by nine organizations sharing a common history in the Independent Living/Civil Rights Movement of People with Disabilities. The organizations have joined together to plan and develop a universally designed, transit-oriented campus located at a Bay Area Rapid Transit District (BART) station in Berkeley, Calif., that will become the foremost disability rights service, advocacy, education, training, and policy center.



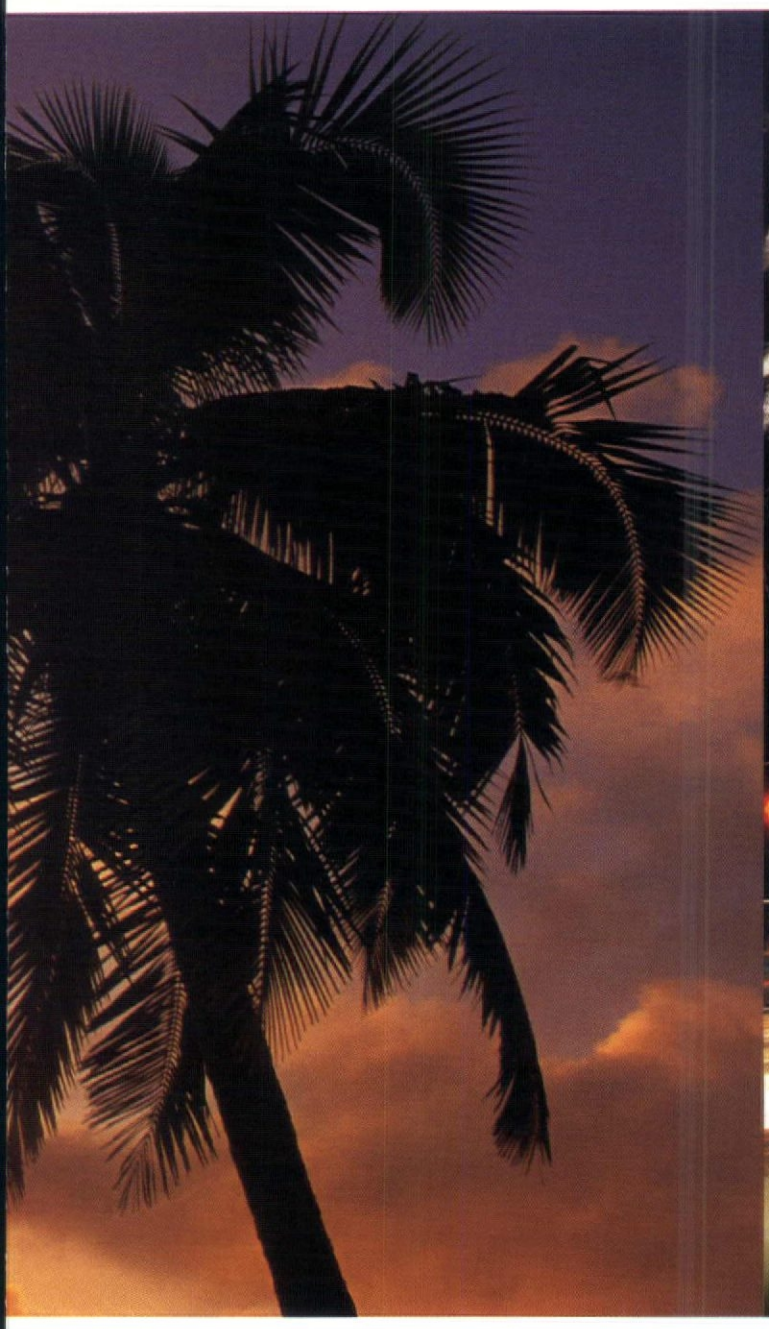




Designed above an existing BART parking lot adjacent to the Ashby BART Station in South Berkeley the new space will act as a community center and urban threshold. It presents a semicircular plaza that will serve various functions, including that of a drop-off and entry space, transit plaza, and public gathering space. The building is characterized by a monumental helical ramp that is revealed from inside through a transparent entry façade. On the interior, an enclosed courtyard maximizes natural daylight, ventilation, and community spaces, while the exterior is characterized by cast concrete, stucco, and recycled redwood sun screens.



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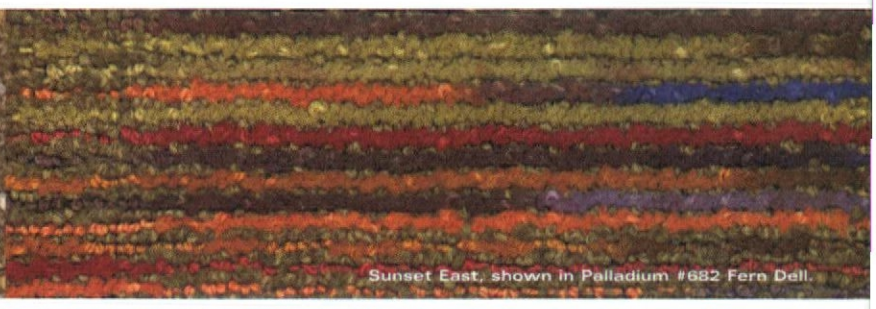




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Campaigning for Conservation and Preservation

New York—Thanks to an initial challenge of $50 million, the World Monuments Fund (WMF)—the foremost private, nonprofit organization devoted to onsite conservation of monuments and sites worldwide—has announced the public launch of a $125-million Campaign for World Monuments. The original challenge, received in fall 2000, came from philanthropist Robert W. Wilson. If met, the challenge will be among the largest single contributions ever made to the field of cultural-heritage preservation. Of the overall campaign, WMF will donate no less than $100 million to preservation of important endangered sites around the world, including sites on the World Monuments Watch list and others conserved through international partnerships.

The World Monuments Fund brings public and private support together through a program of advocacy, fieldwork, technical assistance, and other activities to safeguard imperiled monuments and works of art whose loss or destruction would be impoverishing. The WMF oversees the World Monuments Watch program and its biennial List of 100 Most Endangered Sites that identifies sites worldwide that are in need of immediate aid and helps to ensure their rescue. Past projects have included the Easter Island sculptures, a historic Jewish synagogue in Krakow, Poland, the dome of the Hôtel des Invalides in Paris, and the stone lions of the New York Public Library.

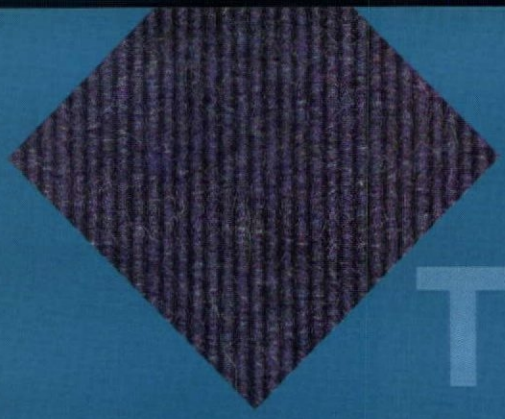
"The monies raised by the Campaign for World Monuments will result in an exponential increase in WMF's fieldwork: With each new or expanded project, we will be able to broaden our network of global partners, and because we will direct funding towards the most urgent projects, we will be able to rally worldwide support for them," says WMF president Bonnie Burnham.

The campaign has already raised $104 million from foundations, corporations, and individuals including American Express Company, the Brown Foundation, the Freeman Foundation, and the Estate of Paul Mellon. Other initiatives that will be covered by the campaign include the establishment of the World Monuments Resource Center, the assembling of comprehensive project histories on WMF sites, and an increase in the WMF endowment.

Delayed Recovery

Grand Rapids, Mich.—Stalled corporate investment is expected to delay a recovery in the furniture industry with at least two more quarters of negative growth, according to an office furniture industry forecast prepared for the Business and Institutional Furniture Manufacturer's Association (BIFMA) International. Prepared by the economic consulting organization Global Insight, the forecast predicts an eight percent decline in shipments to $8.2 billion for 2003, as compared to $8.9 billion realized for 2002.

Part of the reason lies in a more significant impact of the anticipation of war with Iraq during the first quarter of 2003, according to the forecast. For the second quarter, Global Insight does not foresee significant change in order and shipment volumes and anticipates shipments flattening out in the fourth quarter of 2003. Then, a fairly significant industry rebound is expected in 2004 and should result in the first year of positive growth for the industry since 2000.



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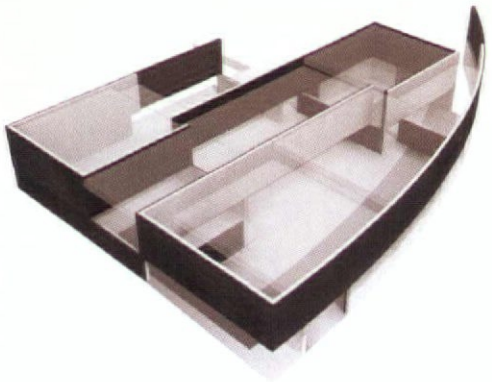
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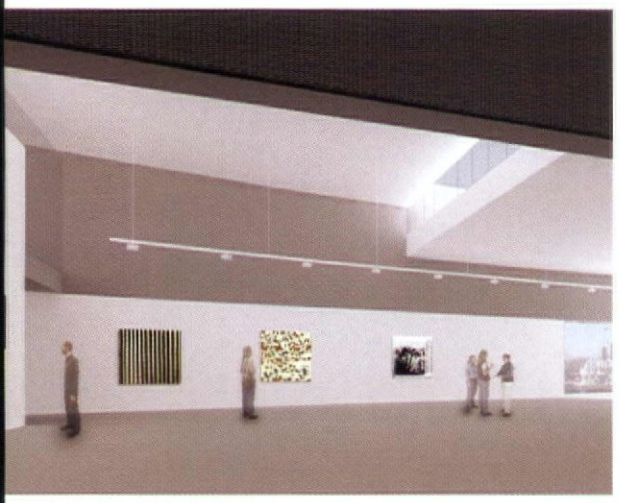
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A Home for Contemporary Art

St. Louis, Mo.—Starting in September 2003, contemporary art fanatics will be singing "meet me in St. Louis," thanks to a new 27,000-sq. ft. facility opening at the Contemporary Art Museum St. Louis. Designed by Brad Cloepfil of Allied Works Architecture, the building nearly quadruples the museum's existing space and will include three galleries, a multimedia/performance/lecture space, media lab/education center, lobby, courtyard, café, and bookshop.

Characterized by an open matrix of interior and exterior spaces, the addition will share a courtyard with The Pulitzer Foundation for the Arts, designed by Tadao Ando. Allied Works collaborated with Ando and sculptor Richard Serra on designing the common space. For the addition itself, Allied Works created a two-level building featuring a long, curved, site-cast concrete wall with a steel mesh overlay, and high windows with views into the galleries.



"In making space for contemporary art, the architecture must first serve the artist; not by attempting to render a 'background' for the art, but by providing the artist with a specific spatial presence, an intentional vacancy that achieves meaning through the art itself," says Cloepfil. "To achieve this, we defined the building by creating a simple order of upper and lower concrete walls, with natural light introduced between the ceiling planes that float at various heights throughout the building. The walls interweave through the building and the site to blur the boundaries of exterior and interior, providing a diversity of exhibition space that invites the public to engage in the presentation of new work."

"The expanded facility, exhibitions, and programs will provide increased national exposure for the Contemporary [Art Museum], enabling the institution to carry its mission beyond an already dedicated St. Louis public," says Paul Ha, director of the Contemporary. "We believe that along with other cultural institutions within the Grand Center district, in particular our neighbor The Pulitzer Foundation for the Arts, St. Louis becomes a destination for those individuals interested in contemporary art and architecture."

A two-day celebration in September is planned for the opening of the addition, including an inaugural Gala fundraiser and a daylong series of free public events.

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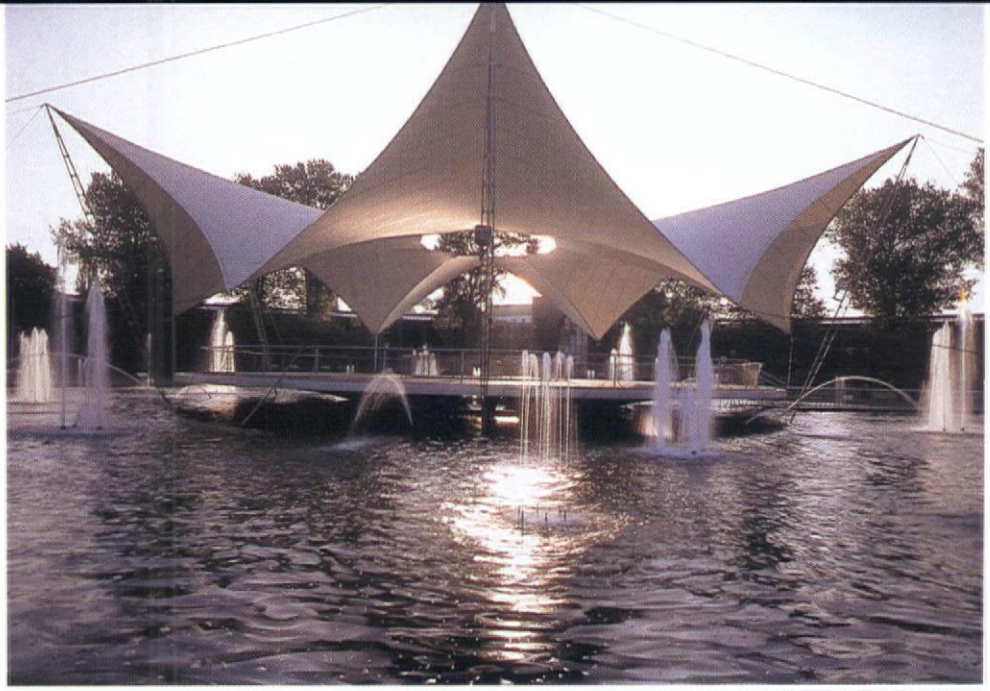
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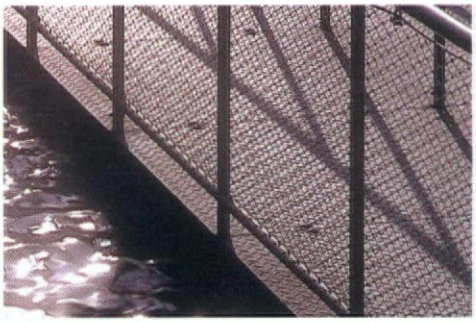
history revived

Cologne, Germany—In 1957, the Tanzbrunnen was erected for the German Federal Horticultural Show, with its defining characteristic being a circular, floating pavilion that is spanned by Frei Otto's celebrated "stellar wave" tent. Now, 45 years after the creation of this urban icon, architects and conservationists have refurbished its historic fabric to its former glory.

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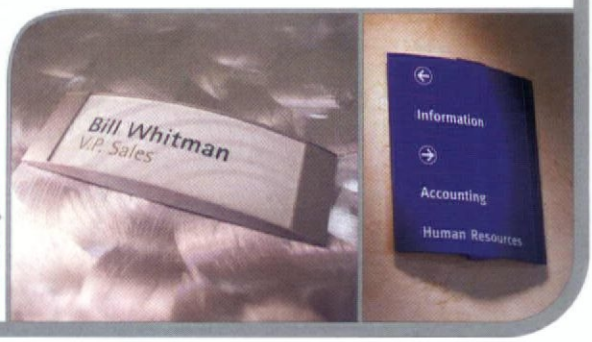
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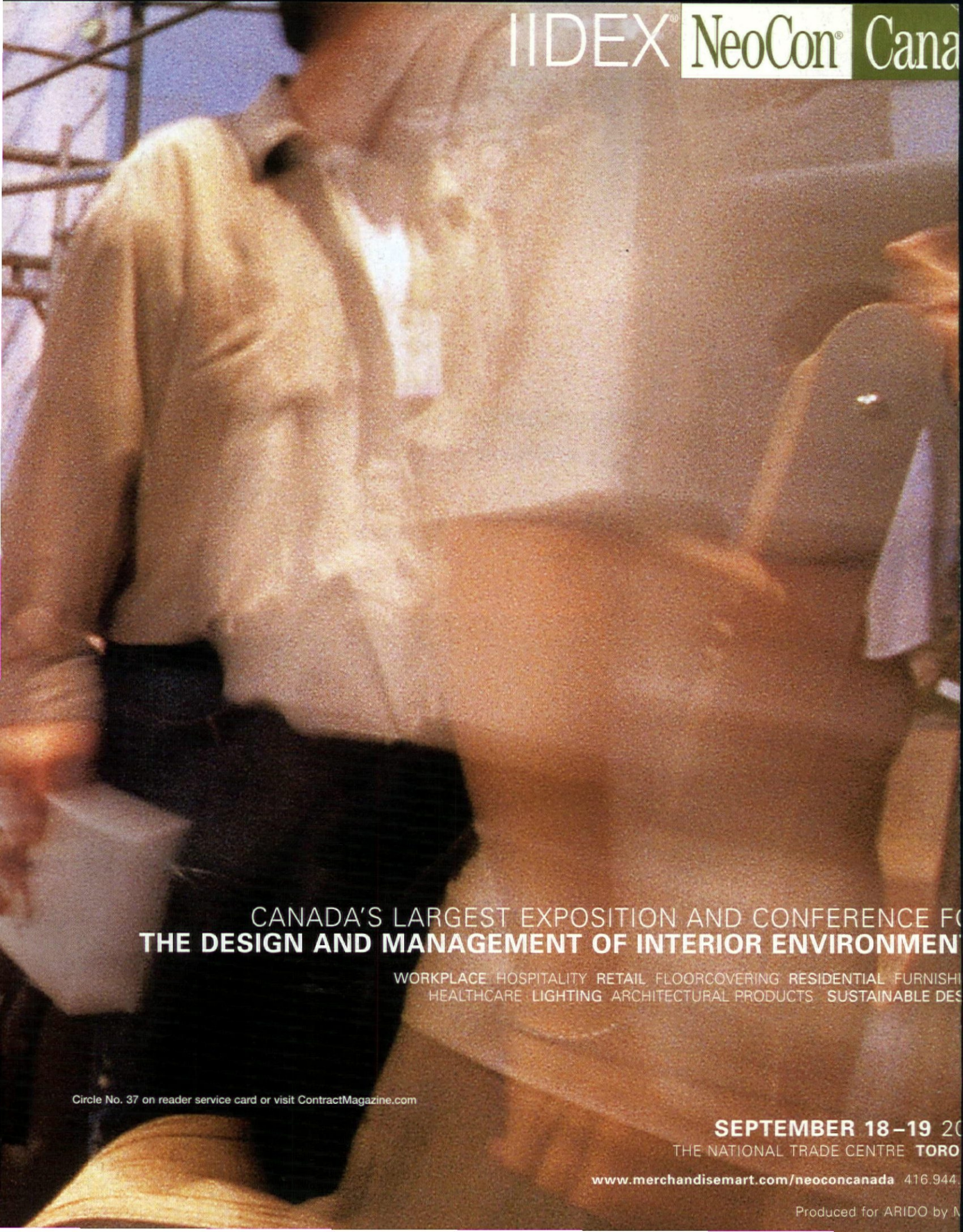


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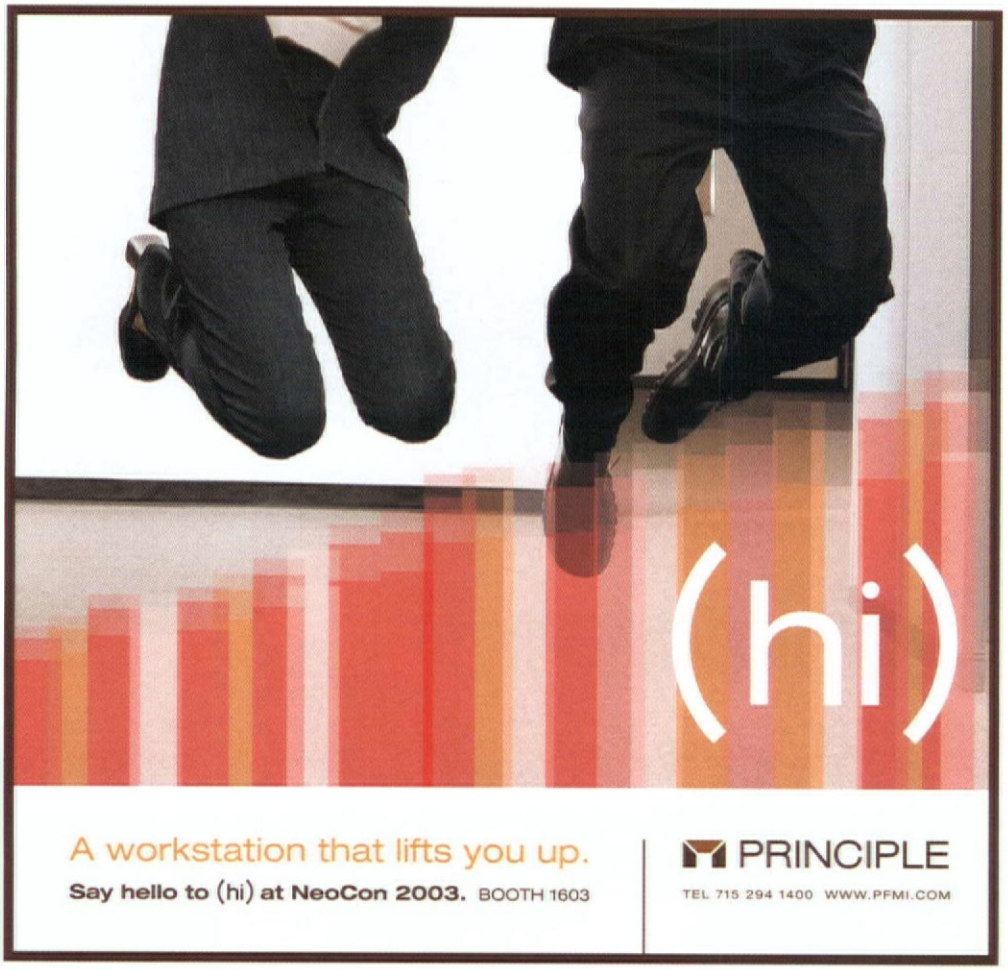


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Fashionable Fundraising

San Francisco, Calif.—It's a night of design on display...with a twist: On May 29, KnollTextiles and Destination Foundation, a non-profit group that grants dream trips to people diagnosed with life-threatening illnesses, will produce Runway, a fashion show and charity auction that draws on top talent from the design, fashion, and art worlds.

The event will include four elements: a fashion show and auction, a post-show cocktail party, live entertainment, and a fashion/travel-themed silent auction. Destination Foundation is soliciting design professionals to create outfits using KnollTextiles fabrics. Designers who have already committed include fashion designers Todd Oldham, Charles Nolan for Anne Klein, Liz Collins, Benjamin Cho and Peter Cohen, KnollTextiles creative director Suzanne Tick, product designer Karim Rashid, and Tom Gold, a soloist with the New York City Ballet.

KnollTextiles is donating all fabric for the event, which will take place at IMGhome, 1830 Harrison Street in San Francisco. For more information visit destinationfoundation.org.

Question of the Month

What impact has the trend toward faster and cheaper design had on your ability to deliver quality project solutions?

Visit www.contractmagazine.com and log in your response under "Question of the Month."

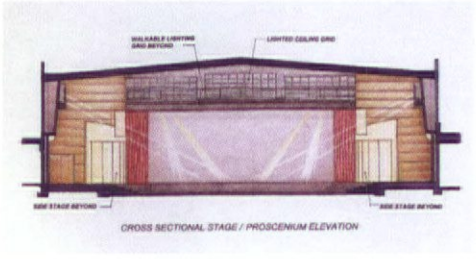
Honoring one of its own

Orange County, Calif.—For most seniors, the final year of high school is filled with exciting moments—homecoming, prom, graduation, and for one Californian senior, having her school's new arts center named in her honor. Lutheran High School of Orange County, Calif., will open the Alexandra Nechita Center for the Arts this September. The 11,000-sq. ft. Center is named for Alexandra Nechita, who is recognized internationally as one of the world's most accomplished young painters and also a senior at Lutheran High School.

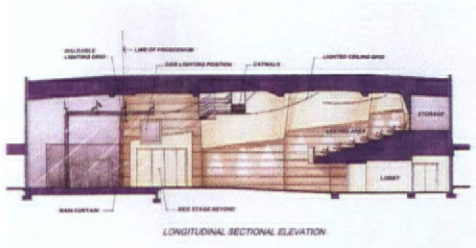
Nechita began drawing at age two and gave her first art exhibit at the Los Angeles Public Library when she was eight years old. Her age and talent earned her the title "petite Picasso," and the World Federation of the United Nations commissioned her to lead a global arts initiative.

Designed by Architects of Orange, the $4-million, 715-seat, mixed-use Center for the Arts is set to be a premier theatre. The facility will feature a high-tech, fully integrated sound system, an infrared wireless system for hearing impaired audience members, green rooms and intercoms for performers, and a large storage facility. The center's entryway and foyer will double as an art gallery for the work of students, visiting artists, and traveling exhibits.

"Naming our new creative arts facility after a young artist from our community who has a promising future and boundless potential is consistent with our plans for the Center," says Ken Ellwein, executive director of Lutheran High School. "Our new Alexandra Nechita Center for the Arts is planned to be a foundation for creative arts in our community—one that has great promise and potential for bringing together, recognizing, and guiding future aspirations and talent."



CROSS SECTIONAL STAGE / PROSCENIUM ELEVATION

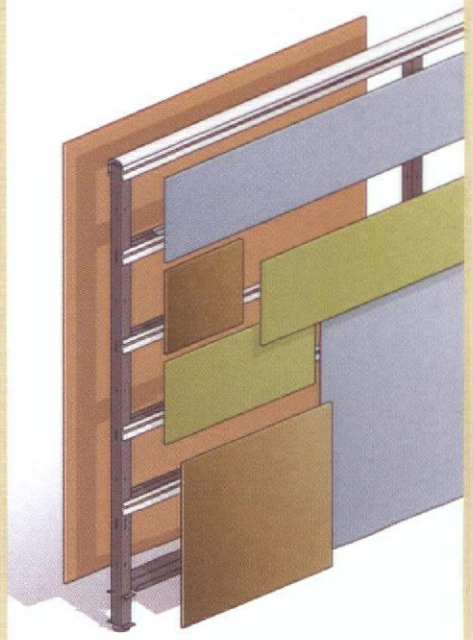


LONGITUDINAL SECTIONAL ELEVATION

I.M. Pei Receives Henry C. Turner Prize

Washington, D.C.—The National Building Museum and Turner Construction Company have named I.M. Pei, FAIA, the second recipient of the Henry C. Turner Prize for Innovation in Construction Technology. The prize, named after the founder of Turner Construction Company, recognizes notable advances and high achievement in construction methods and processes. It carries a $25,000 cash award.

"The National Building Museum is greatly honored that the internationally acclaimed architect I.M. Pei will accept the Henry C. Turner Prize," says Carolyn S. Brody, chair of the Museum's Board of Trustees. "his magnificent designs have challenged engineers to devise innovative structural solutions, and his exacting expectations for construction quality have encouraged contractors to achieve high standards." Some of Pei's work cited as examples of his innovation include his design for the Bank of China Tower in Hong Kong, which inspired engineers to create the first space truss frame for a tall building, and his iconic glass pyramid at the Louvre in Paris that required contractors and engineers to develop an innovative structural system to support the panes of glass.



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coming events

Designing the Rose
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Boston Architectural Center
Lenox, Mass.
617.262.5000
www.the-bac.edu

Brooklyn Design
June 13–15, 2003
The Warehouse at St. Ann's
Brooklyn, N.Y.
718.875.1000, ext. 113

Living Inside the Grid
Through June 15, 2003
New Museum of Contemporary Art
New York, N.Y.
212.219.1222

NeoCon® World's Trade Fair
June 16–18, 2003
Merchandise Mart
Chicago, Ill.
800.677.6278
www.merchandisemart.com

Refraction: Gerhard Richter and Jorge Pardo
Through June 21, 2003
Dia Center for the Arts
New York, N.Y.
212.989.5566

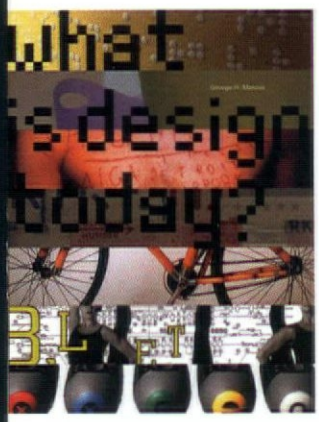
Design and Health 3rd World Congress and Exhibition
June 25–29, 2003
Palais des Congrès
Montreal, Que.
46.8.790.48.27
www.designandhealth.com

Max Beckmann
June 26, 2003–September 29, 2003
The Museum of Modern Art, Queens
Queens, N.Y.
212.708.9431
www.moma.org

Paris in the Age of Impressionism: Masterworks from the Musée d'Orsay
Now through June 29, 2003
The Museum of Fine Arts
Houston, Tex.
713.639.7300
www.mfah.org

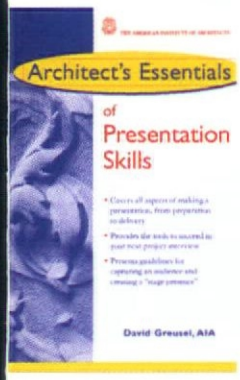
bookshelf

What is Design Today? by George H. Marcus



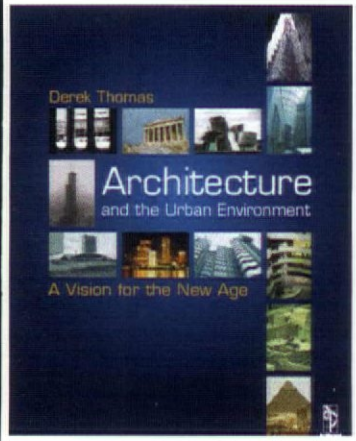
What is design's role in our lives? University of Pennsylvania art history professor George H. Marcus examines various objects—from the things we wear and the vehicles we ride in, to the products we use and the media that communicate with us—to break down the issues of design. From Toyota's "Hybrid" car to Nike's design-it-yourself Nike iD shoe program, Marcus delves into how we interact with design—both good and bad—everyday and why we have become an object-obsessed culture.

Architect's Essentials of Presentation Skills by David Greusel

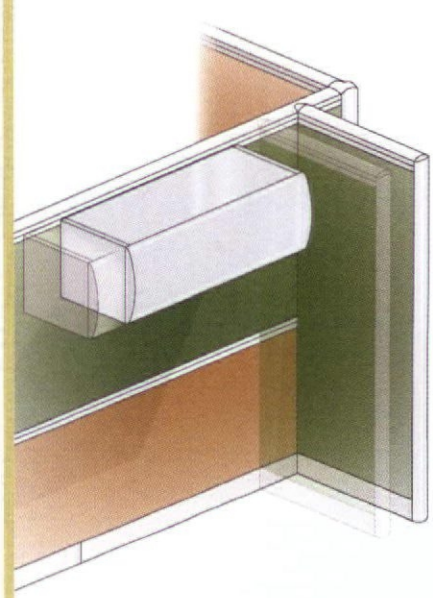


Whether we like it or not, presentations can be a key factor in winning a design project. You're not only presenting your concepts, but also your firm and yourself. *Architect's Essentials of Presentation Skills* includes valuable techniques and tools for giving effective design and marketing presentations. The book features step-by-step instructions for planning, preparing, and delivering presentations, as well as tips, tricks, and shortcuts. Learn how to make the most of limited time, how to engage a skeptical audience, and how to prevent boredom or overcome tension.

Architecture and the Urban Environment: A Vision for the New Age by Derek Thomas



Featuring 240 images of the world's buildings that have impacted architectural and urban design in the last decade, *Architecture and the Urban Environment: A Vision for the New Age* explores shifting social, environmental, technological, economic, and political issues and their relation to urban design. By analyzing contemporary work for its responsiveness to important social and environmental issues, Derek Thomas aims to define architectural and environmental goals for the new millennium.



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Design is in the Air

NeoCon®

Chicago—It's time to celebrate design: From June 16–18, designers, architects, and creatives will once again descend on Chicago's Merchandise Mart for NeoCon® World's Trade Fair 2003. And who could blame them? Featuring more than 1,200 exhibitors, 50,000 attendees, 120 CEU-accredited seminars, and the year's newest products and introductions, it's a must-attend event.

This year is no exception to the legacy of NeoCon® past. Things kick off June 16 with keynote speaker Dr. Richard Florida, author of the national bestseller, *The Rise of the Creative Class: and How it's Transforming Work, Leisure, Community and Everyday Life.* Speaking at the Holiday Inn Mart Plaza's Sauganash Ballroom, Florida will explore how the most profound changes in our workplace, culture, and everyday lives stem from the rise of creativity as an economic force.

This year marks the debut of GREENlife™: Products for Sustainable Environments, an exhibit on the second floor (in an area specially designed by HOK Chicago) dedicated to companies that recognize the importance of "green" design. In addition, environmentally conscious designers can participate in an informal "Green Walk" on June 17 from noon–5 p.m., which will tour showrooms and exhibits that have a special "green" product, event, or exhibit.

This year's extravaganza is chock-full of sights to see and events to attend. Get a jump-start on the festivities on June 14 with the 2003 DIFFA/Chicago Gala, "Vivo Dramatico." Held in the Hilton Chicago's Grand Ballroom with cocktails at 7 p.m. and dinner at 8:30 p.m., this black-tie event is an opera-style masked ball that also includes a silent auction, a raffle, dancing, and non-stop entertainment. Presented by Allsteel, Herman Miller, Corporate Concepts, Desks Inc., Haworth, Knoll, and Office Equipment Company of Chicago, tickets will benefit the fight against HIV and AIDS.

Other sights and events to check out include a 40-foot replica of the world's biggest chair (a 66-ft. high chair in Manzano, Friuli, Italy) that will be installed at the Merchandise Mart for the fair, and the Tour for the Cure on June 16 from 4–7 p.m. That evening, participating showroom and exhibitors are keeping their doors open until 7 p.m. to show their support of The Common Thread for the Cure, a non-profit foundation established to unite the furnishings industry in the battle against breast cancer. These showrooms will host special networking events to promote awareness.

And once again, *Contract*, the Merchandise Mart, and IIDA will be hosting the Best of NeoCon® Competition to highlight and showcase the must-see products in 25 categories. Make sure to set aside time on June 16 for the Best of NeoCon® Breakfast at 7:30 a.m. at the Renaissance Hotel, One West Wacker Drive & State Street, to see who takes the coveted top honors.

For more information call (800) 677-6278 or visit www.merchandisemart.com.

NeoCon® Tracks – Office Design

Monday, June 16

9:30 a.m.–10:30 a.m.
Trends in Office Lighting

11 a.m.–noon
Rethinking Workplace Design

1 p.m.–2 p.m.
Designing Audiovisual Spaces: What Architects and Designers Need to Know

2:30 p.m.–3:30 p.m.
Environments for Sharing Knowledge in the Knowledge Age

4 p.m.–5 p.m.
Strategic Planning That Really Works

Tuesday, June 17

9:30 a.m.–10:30 a.m.
Office Ergonomic Design and Planning for the 21st Century

11 a.m.–noon
Capturing the Government Market

1 p.m.–2 p.m.
Vive la Différence: A Perspective of Various Cultures and Issues in Delivering a Truly "Global" Workplace Strategy

2:30 p.m.–3:30 p.m.
Demystifying the Furniture Procurement Process.

Wednesday, June 18

9:30 a.m.–10:30 a.m.
What is Latin American?

11 a.m.–noon
Merging Practices: A Shift in Law Firm Real Estate and Design.

2:30 p.m.–3:30 p.m.
From Competitive Office to Collaborative Workplace

NeoCon® Tracks — Hospitality Design

Monday, June 16

9:30 a.m.–10:30 a.m.
Design for Businesses

1 p.m.–2 p.m.
Lighting Design for Hospitality: From Concept to Completion

2:30 p.m.–3:30 p.m.
Salsa Comes Home to the World

4 p.m.–5 p.m.
The Risky Business of Design: Liability Implications

Tuesday, June 17

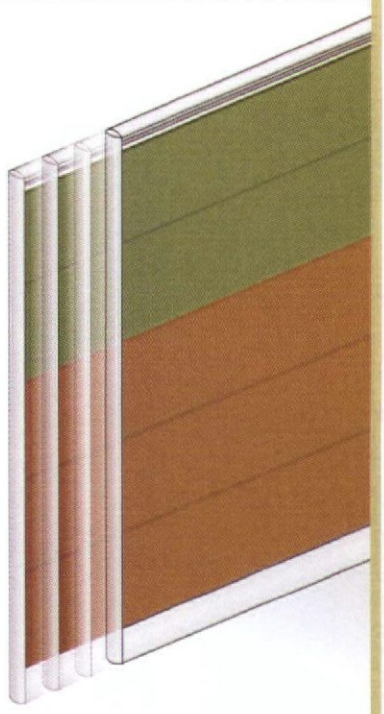
9:30 a.m.–10:30 a.m.
LEED™ Workshop

1 p.m.–2p.m.
Fabricating a Dream—Creating Themed Environments

4 p.m.–5p.m.
The Feng Shui of Furniture

Wednesday, June 18

Raising Design Expectations



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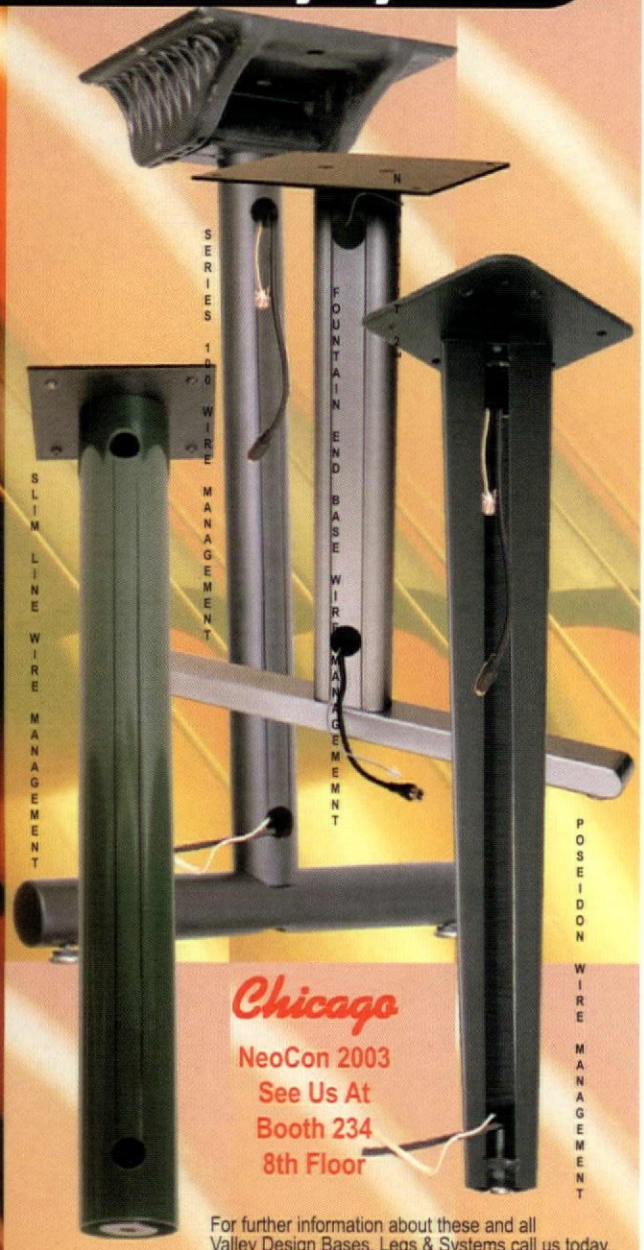
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exhibition

NeoCon® Tracks — Environmental Design

Monday, June 16

9:30 a.m.–10:30 a.m.
Healthy Indoor Environments Through Green Design

1 p.m.–2 p.m.
Sustainable Product Design

Tuesday, June 17

9:30 a.m.–10:30 a.m.
Mother Earth Meets Mr. Science: A Practical Approach to Understanding Toxins in the Built Environment

1 p.m.–2 p.m.
Creating Intelligent Space with Modular Interior Construction

4 p.m.–5 p.m.
Lighting Sustainability—Get the Green Light

Wednesday, June 18

11 a.m.–noon
Think Sustainable Furniture

1 p.m.–2 p.m.
No Limits Paint/Truly Sustainable Wall Design

2:30 p.m.–3:30 p.m.
Leaders Forum on Green Design: Accessing Your Local Green Network

Neocon® Tracks — Institutional Design

Monday, June 16

2:30 p.m.–3:30 p.m.
The Impact of School Facilities on Learning

Tuesday, June 17

4 p.m.–5 p.m.
Competing for Kids: K–12

Wednesday, June 18

9:30 a.m.–10:30 a.m.
The Impact of Color on Learning

NeoCon® Tracks — Workplace Health

Monday, June 16

11 a.m.–noon
Do You Speak Color? Color Inspiration from Mind to Matter…from Idea to Plan

4 p.m.–5 p.m.
The Human Face of the ADA

Tuesday, June 17

11 a.m.–noon
Preventative Measures for Seven Common Musculoskeletal disorders

2:30 p.m.–3:30 p.m.
Designing the Interior Environment for People

Wednesday, June 18

9:30 a.m.–10:30 a.m.
Office Ergonomics in the Era of Flat-panel Monitors

NeoCon® Tracks — Professional Development

Monday, June 16

9:30 a.m.–10:30 a.m.
Completing a Design Project Successfully

11 a.m.–noon
Get on the GSA Schedule and Increase Your Company's Sales

1 p.m.–2 p.m.
I.D.I.Q. — How Great Ideas Happen

2:30 p.m.–3:30 p.m.
The power of the Interior Design Profession

4 p.m.–5 p.m.
Photographing Your Projects Smartly! Tips and Techniques

Tuesday, June 17

9:30 a.m.–10:30 a.m.
On the Job: Seven No-nonsense Suggestions for Riding Out the Job Recession

11 a.m.–noon
The Evolution of "Green" Marketing and Its Relevance to Professional Service Firms

1 p.m.–2 p.m.
Managing a Creative Firm Profitably

2:30 p.m.–3:30 p.m.
Pricing, Negotiating and contracting A/E Services Effectively

4 p.m.–5 p.m.
Mexico: Architecture and Design

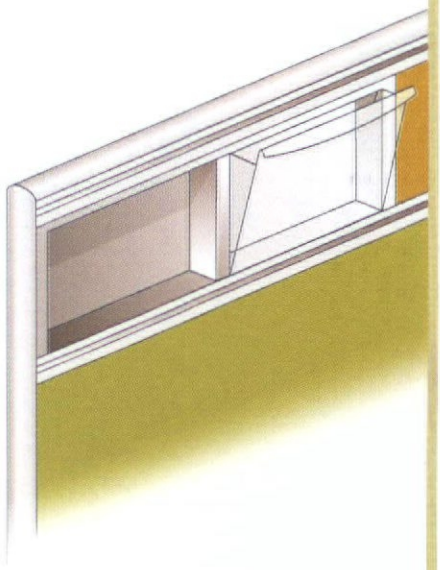
Wednesday, June 18

9:30 a.m.–10:30 a.m.
What Do Corporate Clients Want?

11 a.m.–noon
Ethics: A Code of Behavior for the Workplace

1 p.m.–2 p.m.
Successful Sales and Marketing Strategies for Interior Design Professionals

2:30 p.m.–3:30 p.m.
Are You Balancing or Bouncing? The Power of Partnering



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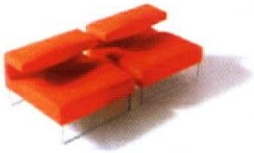
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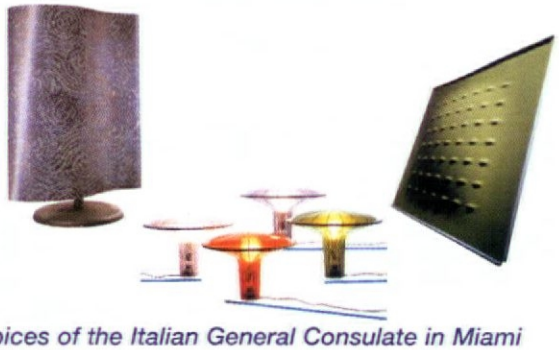
Step into the world of Italian interior design.....



iMade® I Modi del Produrre

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www.designmiami.com

Miami Design District

Monday through Saturday:
11:00 a.m. – 6:00 p.m.

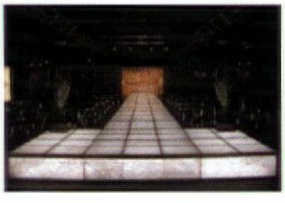
For more information please contact Susan Cumins Public Affairs, tel. 305/447-1400

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Washington, D.C. – July 11th through July 31st, 2003

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exhibition

NeoCon® Tracks — Retail Design

Monday, June 16

11 a.m.–noon
Branding: Creating a Competitive Advantage in the Retail Environment

Tuesday, June 17

11 a.m.–noon
Retailing the Workplace

2:30 p.m.–3:30 p.m.
Interpreting Consumer Information into Design Strategies

Wednesday, June 18

9:30 a.m.–10:30 a.m.
Body of Truth: The Science of Connecting with Customers

Neocon® Tracks — Health Care Design

Monday, June 16

11 a.m.–noon
Aging Beautifully: Design Research on Aging

2:30 p.m.–3:30 p.m.
A Breath of Fresh Air: Establishing a New Brand and Identity for the CHOC Cancer Institute

Tuesday, June 17

9:30 a.m.–10:30 a.m.
Leadership: The Key to Successfully Navigating a Recession

Wednesday, June 18

1 p.m.–2p.m.
Designing Gardens and Outdoor Spaces for Senior Living

2:30 p.m.–3:30 p.m.
Unexpected Acts of Kindness



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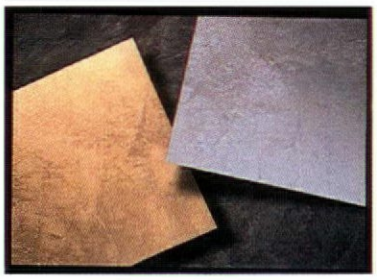
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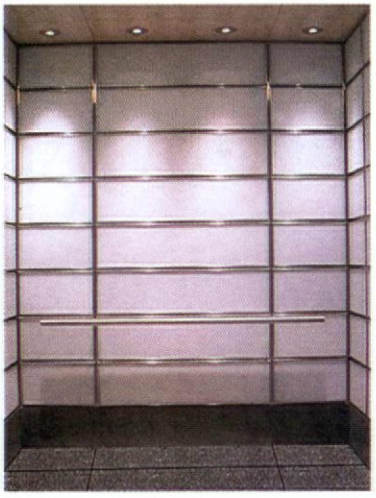
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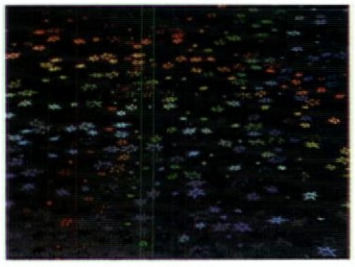
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1 Näss Fresco Finishes GREENlife

Näss Fresco Finishes offers Fresco Metallico as an affordable and sustainable alternative to metallic leafing materials. Highly durable and crack resistant, Fresco Metallico also contains UV-resistance properties. Its main component is post-consumer recycled paper pulp. *Circle No. 199*

2 Interface Fabrics Group Space No. 801

Interface Fabrics Group introduces Infinity®, a new brand of high performance upholstery textiles for contract seating applications. The fabrics are guaranteed against wear-through and color fading from exposure to light for 10 years. *Circle No. 200*

3 *Principle Space No. 1603

Be: Open takes the signature design elements of the Be workstation and crafts them for scaled-down spaces of open office. Retaining the trademark spanning beam as the main structural element, it features an all-wood veneer available in a selection of standard finishes. *Circle No. 201*

4 Cesar Color Space No. 2925

ChromaSurface is a surfacing material by Cesar Color that is made by laminating a printed interlayer material—any photorealistic image, graphic, or color—between two pieces of safety glass. It is lighter and more durable than granite, and can be wiped clean with ordinary cleaning supplies. *Circle No. 201*

5 Nevamar Space No. 4409

Featuring four holographic surface choices—Flash, Glitter Rock, Rock Star, and Formations—Paparazzi!™ Holographic Surfacing from Nevamar offers a decorative surface option that can be applied to any Nevamar solid color offering. *Circle No. 203*

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Vista™ architectural columns bring communications and power to open areas with unlimited design options. The columns blend with their environment by incorporating surrounding elements from fabric to paint to glass to wood. And, because they work so well with any vision, they have earned the *Best of NeoCon* 2002 Gold Award for Workplace Technology.

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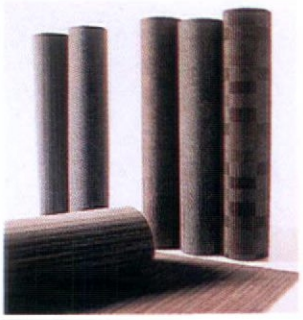


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6 Lees Carpet Space No. 3-101

Available in two-meter widths, the NeoFloor™ Talus Collection from Lees features three unique designs in eight medium to dark colorways. A fiberglass-reinforced, closed-cell cushioned backing system absorbs sound and protects against spills. *Circle No. 204*

7 *Davis Space No. 3-115

The Aero Bench Series by Davis Furniture has an extruded aluminum construction that makes it appropriate for both indoor and outdoor use. Three models may be specified in two- to seven-seat units, and backless benches are available in two lengths. *Circle No. 189*

8 The Designtex Group Space No. 3-121

Inspired by five global getaways—Toronto, Bodrum Dakar, Havana, and Jakarta—Designtex's Jet Setter collection mixes cultural graphics, textures, and colors to create five fabrics. Each pattern is inspired by its location. *Circle No. 206*

9 Bernhardt Design Space No. 300

The seven-piece Fabien Baron Collection (designed by its namesake) from Berhardt Design consists of three chairs, three tables, and a modular lounge. The four hues of cyan, magenta, yellow, and black of the upholstery and frames, as well as the undersides of tables, are based on the traditional proofing palette of CMYK. *Circle No. 207*

10 Vecta Space No. 303

Solis Seating, winner of the Orgatec Award for Seating, is now available in America. Designed by Wiege Design Studio, Solis features an unadorned appearance derived from principles of Bauhaus Minimalism and can be specified with mid or high backs, optional headrests, and auxiliary adjustable back and pelvic-region seat pads. *Circle No. 208*

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11 *Haworth Space No. 313

Haworth's Hello™ collection is part retro, part whimsical and all practical. Designed by Chesser Schacht Design, the collection features the Hello™ Scooter, Hello Silouette guest chair, Hello Salon mobile lounge, and Hello Select stationary lounge. *Circle No. 209*

12 **The Mohawk Group Space No. 317**

Inspired by New York City, Karastan Contract introduces Bleecker Street and Tribeca. Both available in 16 colors, Bleecker Street's lines mimic city skyscrapers, while Tribeca evokes Manhattan's streets and underground subways. *Circle No. 210*

13 **Riviera Space No. 341**

With a sleek, uncluttered aesthetic, the Athena Collection from Riviera offers a complete line of veneer casegoods with superb detailing and solid wood edges. *Circle No. 211*

14 **Humanscale Space No. 351**

The M7 Flat Panel Monitor Arm Series from Humanscale is the only post-mounted arm with dynamic height adjustability. Designed by Manuel Saez, it has a built-in gas cylinder and offers eight inches of height adjustment and an additional six inches of static height adjustment. *Circle No. 212*

15 **Halcon Space No. 355**

A furniture system by Lauren Rottet and Richard Riveire for Halcon, Abacus features flowing worksurfaces and a range of storage options. Combining the fit and finish of Halcon casegoods with a flexible steel structure, the system is user-adjustable, wall hung, and self-supporting. *Circle No. 213*

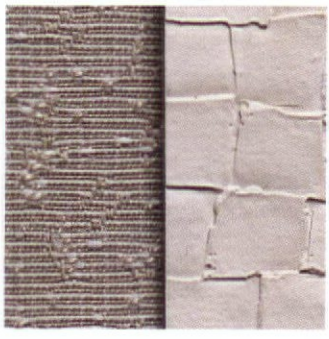
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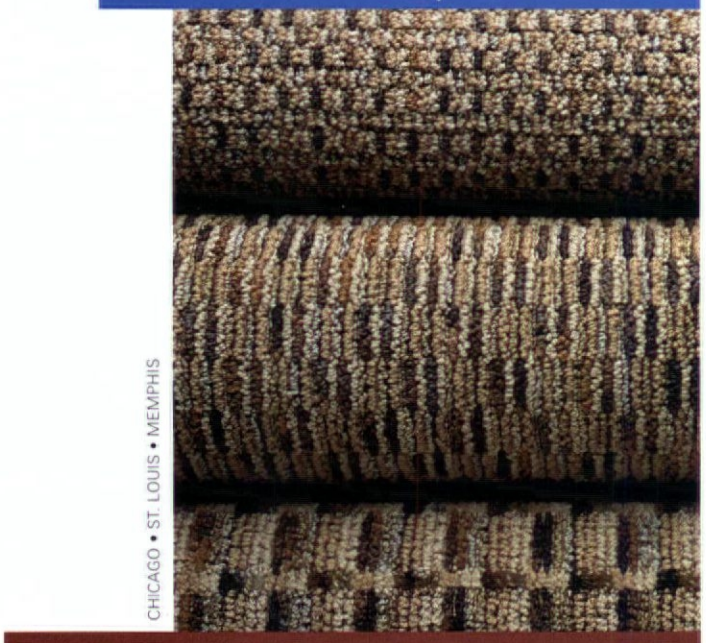


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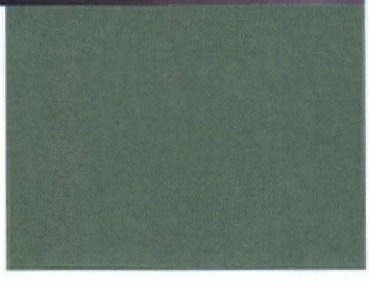


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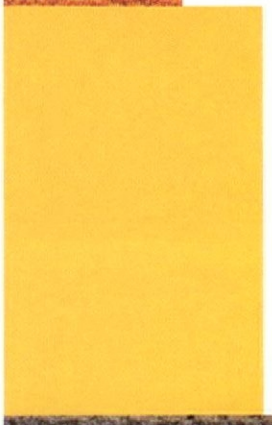
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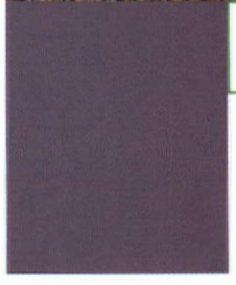


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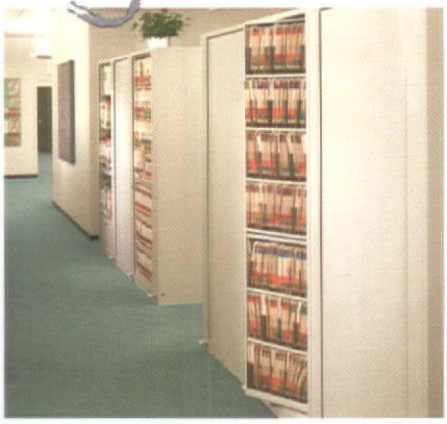
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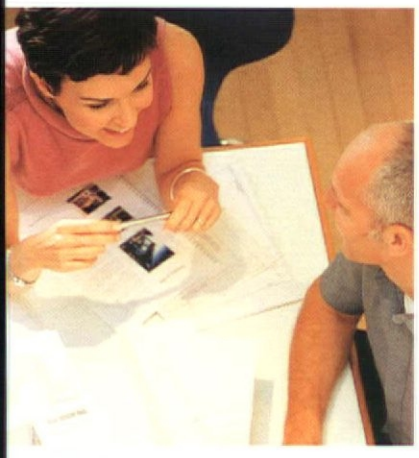
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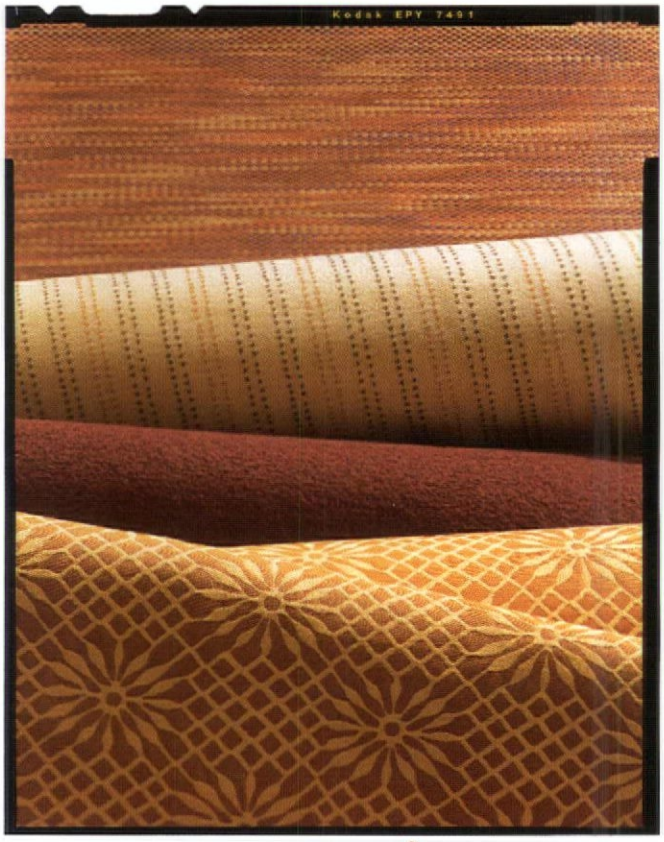
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16 Vitra Space No. 360

Antoni Citterio has designed Oson, a new family of office chairs for Vitra, with a concentration on ergonomics. Oson S (or Studio) features an oval back and seat, while Oson C (or Corporate) looks more formal with a higher back and adjustable armrests. *Circle No. 214*

17 ICF Space No. 365

The Bikini Chair by Jorge Pensi for ICF is a lightweight stacking chair for offices, stores, cafes, and restaurants, made with a tubular steel frame and polypropylene seat, and available in 15 colors. *Circle No. 215*

18 *Unika Vaev Space No. 365

Designed by Unika Vaev vice president of design Dorothy Cosonas, the Del Mar Collection includes Balcón, a pattern mirroring filigree wrought-iron work; El Paseo, a broken double stripe suggestive of pathways; Playa, a solid with a soft hand; and Parasol, a rattan-like fabric. *Circle No. 216*

19 *Nienkamper Furniture & Accessories Space No. 365

The Kurve chair with arms and Kurvman were designed by Karim Rashid as a flexuous ribbon of formed wood frame with an upholstered center. Produced by curving a singular 8- to 1-ft. piece of laminated maple, Kurve is comprised of 12 layers. *Circle No. 217*

20 *Keilhauer Space No. 373

The Kapka Collection from Keilhauer includes sofas, tables, side chairs, lounge chairs, ottoman, occasional tables, meeting tables, pull-up tables, and a trolley all designed by Mark Kapka. The intention is to blur the lines between contract and residential furniture. *Circle No. 191*

← Circle No. 145



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21 **Paoli Space No. 380**

Ken Reinhard's Artisan guest/stack chairs series has been expanded with armless models and guest chairs with casters. Blending beech with steel, the series is enhanced by backs and seats in either wood or upholstery. *Circle No. 219*

22 **HBF Space No. 387**

The Cortona Lounge Series, designed by Joe Ricchio for HBF, expands upon the Cortona Side Chair. A loveseat and lounge chair with metal frames enhanced by upholstered seats and backs comprise the collection. *Circle No. 220*

23 **C&A Floorcoverings Space No. 389-391**

Designed by Jhane Barnes for C&A Floorcoverings, Chaos features a geometric design for carpet tile based on the principles of Chaos Theory and fractal mathematics, which describes complex motion and the dynamics of systems that are nearly impossible to predict. *Circle No. 221*

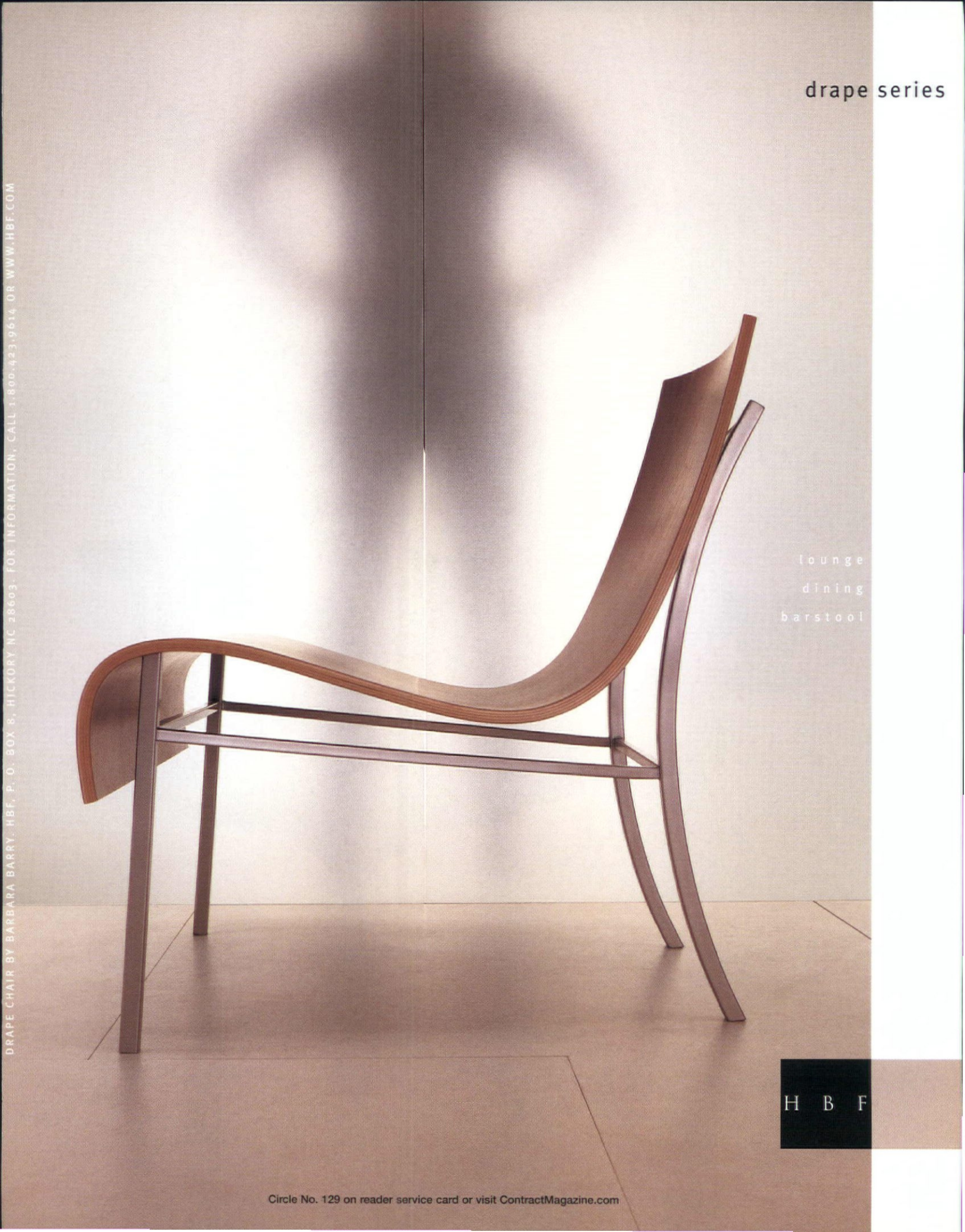
24 **Dauphin Space No. 393**

The infinitely adjustable Adjust swivel chair from Dauphin offers pneumatic seat height adjustment and synchronized movement of seat and back, plus a sliding seat to tailor the chair to each user. In addition, an adjustable lumbar support and optional height- and tilt-adjustable headrest take strain off of shoulders, necks, and backs. *Circle No. 222*

25 **OFS Space No. 399**

Designed by John Stafford for OFS, the X80 Collection combines metal, wood, and glass in multi-function mobile tables, tool, and carts. The pieces are available in cherry and maple wood, with a choice of four edge profiles and four drawer pull options. *Circle No. 223*

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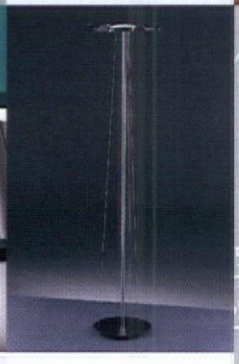
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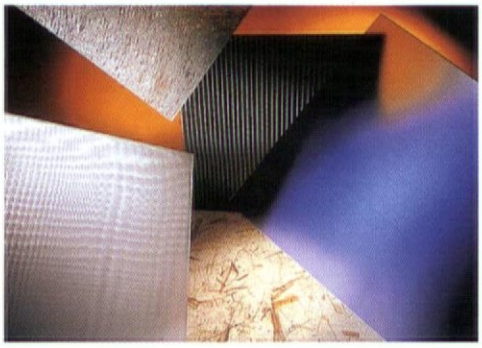
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26 **Armstrong Ceilings Space No. A406**

Infusions floating ceiling canopies from Armstrong offer a rich palette of visuals, including corrugated metals and moirés, and are available in 2-by-5-in. and 2-by-6-in. sizes. *Circle No. 224*

27 **VIA Space No. B301**

The CADO Stack Chair from VIA has a solid steel frame available in black and chrome powder-coated finishes, with patented built-in tilting mechanism. A heavy-duty plastic supports a tilting flex system, while the chair also offers ganging capabilities. *Circle No. 225*

28 **Muraspec Space No. D128**

Chancery, Chancery Block, Ballad, Battia, and Motion are commercial wallcovering patterns from Muraspec Walls. Available in a variety of colors, each pattern is offered as Type II, 20-oz., 54-in. wide, fabric-baked vinyl. *Circle No. 226*

29 **Panolam Space No. C228**

The Leatherlam™ Natural Luxury Collection from Pionite is made from real leather fibers, and is available in five standard colors. Thanks to a process called Thermally-Fused Leather™, this material is easy to maintain and suitable for both TFM and HPL applications. *Circle No. 227*

30 ***Architex International Space No. D218**

Featuring funky patterns and vibrant colors, Architex International introduces Bandstand, Shakennotstirred, Record Hop, Teen Idol, and Suburbia as the latest Homage Collection to the 20th century Influences. *Circle No. 228*

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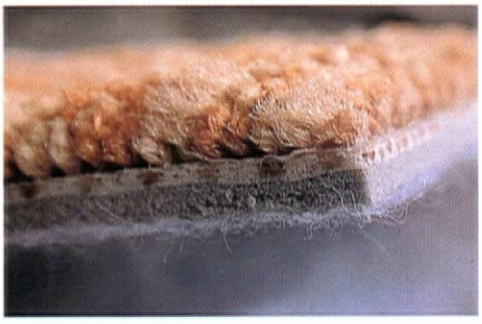
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31 **Kravet Contract Space No. D222**

Value Line from Kravet is a collection of functional, economical and durable upholstery fabrics that meet and exceed ACT standards and performance guidelines. Offered in an array of colors and styles, the textiles to coordinate with any design project. *Circle No. 229*

32 **Tuva Looms Space No. D312**

Pinpoint from Tuva Looms uses a new proprietary weaving technique to create "dent voids" in the carpet face for texture through a grid formation, connected by a ravine of slightly lower pile height. *Circle No. 230*

33 **Pacificrest Mills Space No. D-314**

Applying the power of soybeans, a 100-percent renewable natural resource, Pacificrest introduces BioBak™, a collection of performance backing solutions. It integrates BioBalance™ polymers, developed by the Dow Chemical Company and processed into high-performance polyurethane commercial carpet backings by Universal Textile Technologies (UTT). *Circle No. 231*

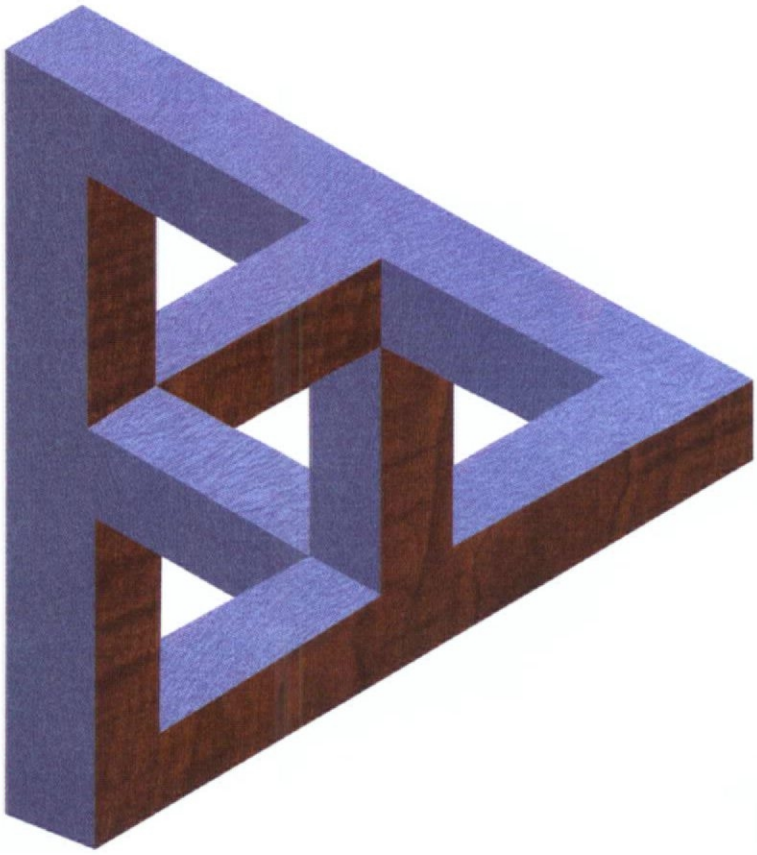
34 **Johnsonite Space No. E120**

Johnsonite introduces rePLACE ™, a wall base that can be installed without adhesives and can be replaced easily if damaged. It is installed by screwing a carrier track to the wall, into which the wall base snaps into place. *Circle No. 232*

35 **Zeftron Space No. E406**

Made of fully renewable high performance nylons for commercial carpet, Zeftron is a premium nylon 6ix fiber system, with a goal of advancing the core marketplace requirements of versatility, durability, renewability, and accountability. *Circle No. 233*

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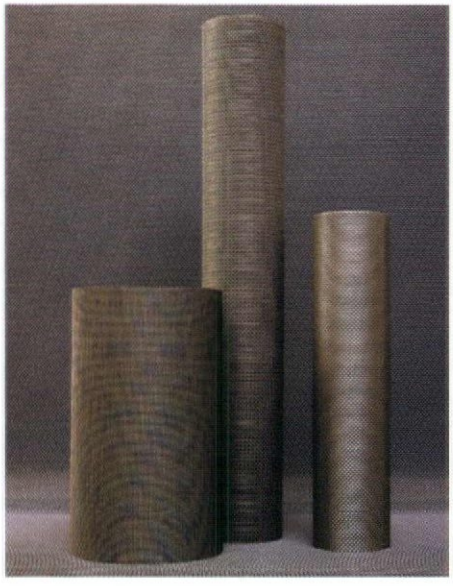
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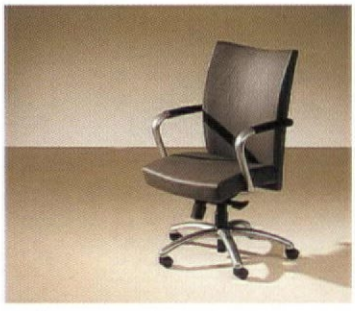


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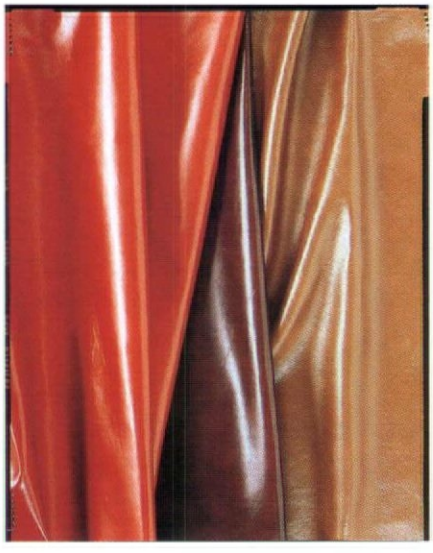


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36 Spec Furniture Space No. E226

FITT Tables from Spec Furniture accommodate education, training, and meeting requirements. Its 3/4-in. thick top makes it lighter and easier to transport. Five base designs are offered with options for folding, mobility, and wire management. *Circle No. 234*

37 Chilewich Space No. G212

Chilewich introduces 17 Plynyl styles including six new basketweave colorations. Grass cloth and Bamboo use bi-color vinyl yarns to create a complex textural surface. Both can be used together in wall-to-wall and tile installations. *Circle No. 235*

38 Martin Brattrud Space No. G330

Designed by Brian Graham for Martin Brattrud, the Bandon Collection features custom-designed arms that are cast aluminum, polished, and then finished with a three-process high-end automotive finish. Adding foam to the metal frame back and curved plywood seat create a comfortable and functional task chair. *Circle No. 236*

39 Cortina Leathers Space No. H229

'Issimo from Cortina Leathers is a full-grain leather, made of the top ten percent of raw hides. The hides are drum dyed with ailine dyes and a minimal finishing topcoat is applied for protection. *Circle No. 237*

40 OMNOVA Solutions Space No. H238

With the launch of Bracque, Newton, and Sheriden, OMNOVA begins offering Tower Wallcovering patterns that are Greenguard Indoor Air Quality Certified™ for low VOC emissions as a standard feature. *Circle No. 238*

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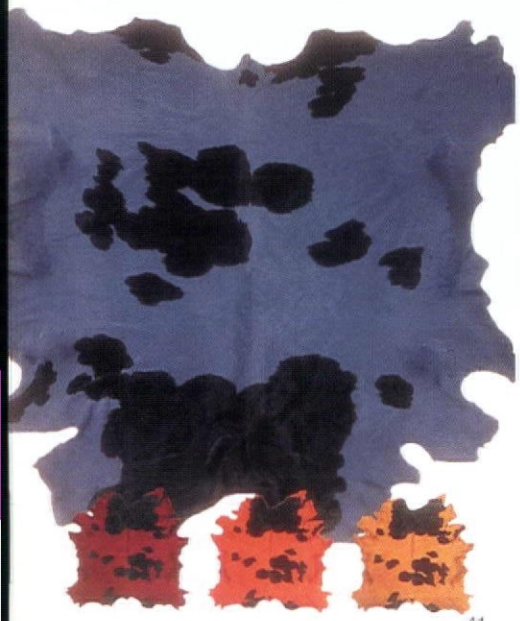
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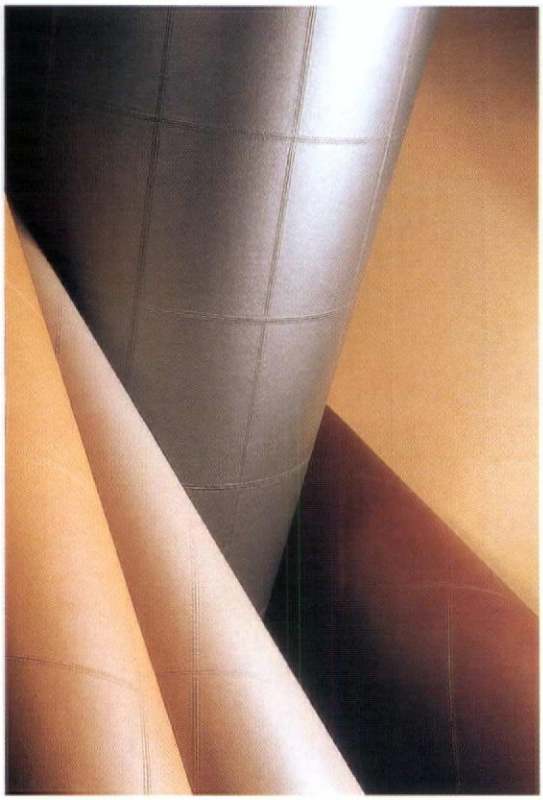
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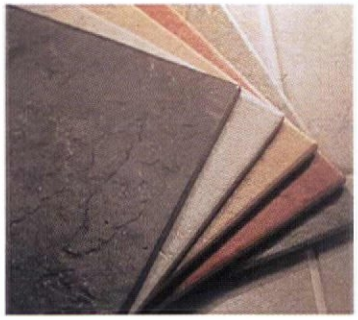

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41 **Edelman Leather Space No. I213**

Likened to a painting by Andy Warhol, the POP Cows of soft, lightweight hides from Edelman Leather are dyed red, blue, yellow or orange, while retaining the original black of the hide. *Circle No. 239*

42 **Sanitas Wallcovering Space No. J413**

Indulgence is part of the Sondra Alexander Couture Collection from Sanitas Wallcovering. Designed by Sondra Alexander, the pattern brings the look and feel of fine leather to wallcoverings in a number of colors. *Circle No. 240*

43 **Crossville Porcelain Stone Space No. J414**

Crossville Porcelain Stone®/USA expands its environmentally conscious line with GeoStone EcoCycle™, a glazed porcelain stone tile in five stone-look colors—Wetlands, Marshland, Earth, Pine Barren, and Night Air—and available in a 12in.-by-12in. tile and a 4in.-by-12in. bullnose. *Circle No. 241*

44 **Wilsonart Space No. J421**

Velocity, a new high-pressure laminate flooring collection by Wilsonart, coordinates with the company's Trac-Loc installation. Featuring 20 different wood, stone, and abstract designs, Velocity is backed by a 10-year wear, stain, and fade warranty. *Circle No. 242*

45 **Prismatique Space No. A313**

Designed by John Edwards in collaboration with the Prismatique Design Group, the Infinity Desking collection comprises modular and mobile table desks and returns, desktop and freestanding acoustical tackable screens, mobile pedestals and lateral files, mobile storage towers, pull up tables, and organizational shelving units and accessory rails. *Circle No. 243*

*indicates *Contract* editors' picks at NeoCon



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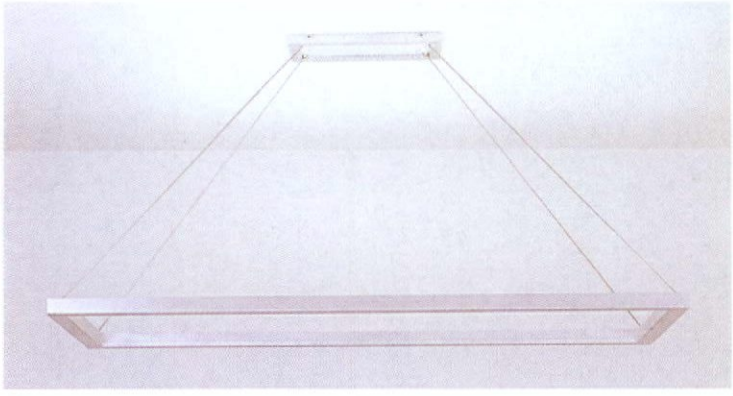
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46 **Solutia Space No. 10-30**

Solutia's Vanceva™ Design encapsulates a digital image between two pieces of glass. The technology allows for printing of transparent and opaque graphics simultaneously, and specialty background colors, as well as "two way" colors, are available. *Circle No. 244*

47 **Global Space No. 1035**

Named for the way its mechanisms move, Ride from Global includes new pivot points to give the chair a glide-like feeling. Gearshift-type controls provide easy adjustment. *Circle No. 245*

48 ***Boyd Lighting Space No. 1040A**

Designed by Doyle Crosby and manufactured by Lightspace, a division of Boyd, the Cartesian Pendant celebrates the Cartesian principle of 90-degree angles. The geometric-inspired pendant works well in conference rooms and executive or home offices. *Circle No. 246*

49 **Teknion Space No. 1048**

Teknion's t-3 task chair features three back styles, height-adjustable arms, and pivoting arm caps. A synchro-tilt mechanism locks the chair into four positions, and the tilt tension adjustment also accommodates personal preferences. *Circle No. 247*

*indicates *Contract* editors' picks at NeoCon*

the 25th annual interiors awards

presented by contract *magazine*

CALL FOR ENTRIES

DEADLINE FOR ENTRIES TUESDAY, SEPTEMBER 30, 2003

deadlines & address

Entries must be received by September 30, 2003, at the offices of Contract Magazine 770 Broadway, 4th Floor New York, NY 10003

You can also download additional entry forms at www.contractmagazine.com.

what to enter

Any interior design project occupied/open for business *after* January 1, 2002. Older projects will be disqualified. Previous publication is acceptable.

categories

01. Large Offices (50 employees or more)
02. Small Offices (fewer than 50 employees)
03. Hotels
04. Restaurants
05. Healthcare Facilities
06. Retail Projects
07. Educational Facilities
08. Public Spaces
09. Showrooms/Exhibits
10. Sports and Entertainment Venues
11. Spa/Fitness Facilities
12. Restoration Projects
13. Environmental (green) Design
14. Student/Conceptual Work

how to enter

No kit is needed! Submit your entry in a standard-sized (no larger than 10 x 13 inches) three-ring binder with end pockets. Enclose the following items in the order noted:

- This entry form completed and enclosed in a standard-sized plain white envelope tucked into the front pocket of the binder, along with the appropriate entry fee. Do not reveal your firm's identity on any materials except this form.
- A brief description of your project, including client objectives, design program, square footage, budget if available, and date of occupancy (important!) typed on a single sheet of paper and enclosed in a clear plastic binder page. If you are submitting student work, indicate the school and assignment.
- A floor plan no larger than 8 x 10 inches, enclosed in a clear binder page.
- No more than ten 8 x 10 color photos (or in the case of student/conceptual work, two-dimensional renderings) of your project, each enclosed in a clear binder page. Do not send slides with binders.

fees

Entry fees are $175 for the first project submitted and $150 for each subsequent project. (For design school students or Class of 2002 graduates who submit student work in Category 14, the fee is $50 per project.) Please submit fee with entry and make checks payable to *Contract.*

the jury

A panel of distinguished industry professionals will review the entries and select category winners on the basis of aesthetics, design creativity, function, and satisfaction of client's objectives.

if you win

You and your client will be honored at the 25th Annual Interiors Awards in New York City in January 2004, and your project will be published in the January 2004 Design Awards issue of *Contract* magazine.

Note: Winners will be notified by mid-October, and will be asked to provide professional-quality transparencies of their projects for publication and a minimum of six slides for projection prior to the Annual Awards in January 2004. Non-winning entries will be returned *only* if accompanied by a postage-paid envelope.

jurors

TBA

the 25th annual interiors awards

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ENTRY FORM

DEADLINE FOR ENTRIES TUESDAY, SEPTEMBER 30, 2003

categories entered

- ○ 01. Large Offices (50 employees or more)
- ○ 02. Small Offices (fewer than 50 employees)
- ○ 03. Hotels
- ○ 04. Restaurants
- ○ 05. Healthcare Facilities
- ○ 06. Retail Projects
- ○ 07. Educational Facilities
- ○ 08. Public Spaces
- ○ 09. Showrooms/Exhibits
- ○ 10. Sports and Entertainment Venues
- ○ 11. Spa/Fitness Facilities
- ○ 12. Restoration Projects
- ○ 13. Environmental (green) Design
- ○ 14. Student/Conceptual Work

Name and location of project

_____

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Date occupied or open for business

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Name of Client (or school)

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Full name of submitting firm

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Address

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City

_____

State

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Zip

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Fax

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E-mail

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Contact Person

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certification

I certify that I have provided full and accurate information herein, including appropriate design credits, and that any errors or omissions are my responsibility. If the project submitted is a winner, I hereby convey to *Contract* magazine permission to publish it in the January 2004 issue. I will provide professional-quality transparencies for this purpose and will compensate my photographer for reuse fees, if required. I will also provide project slides for use at the Awards Breakfast.

Signed

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Date

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Name (Print)

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Title

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Send your entry form and project binder to arrive by September 30, 2003.

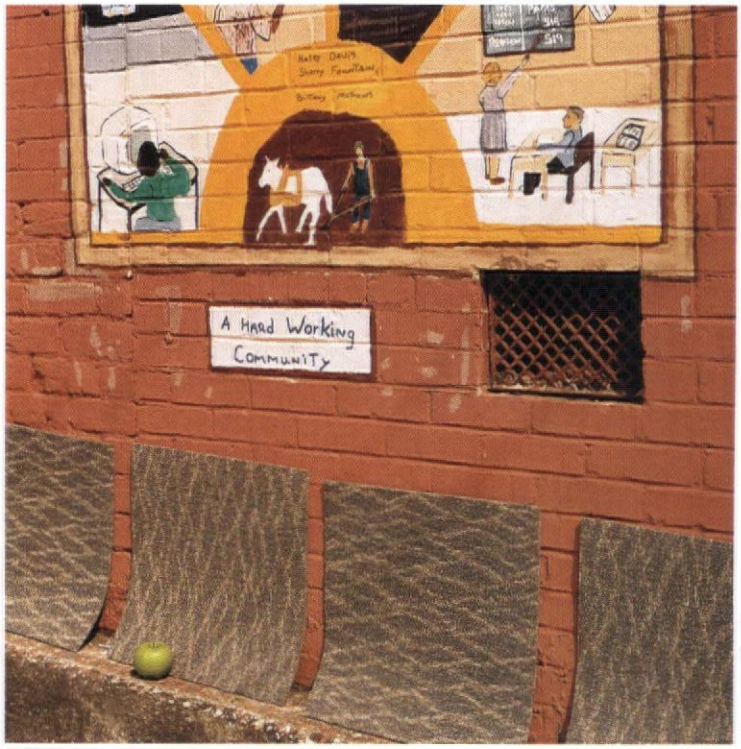
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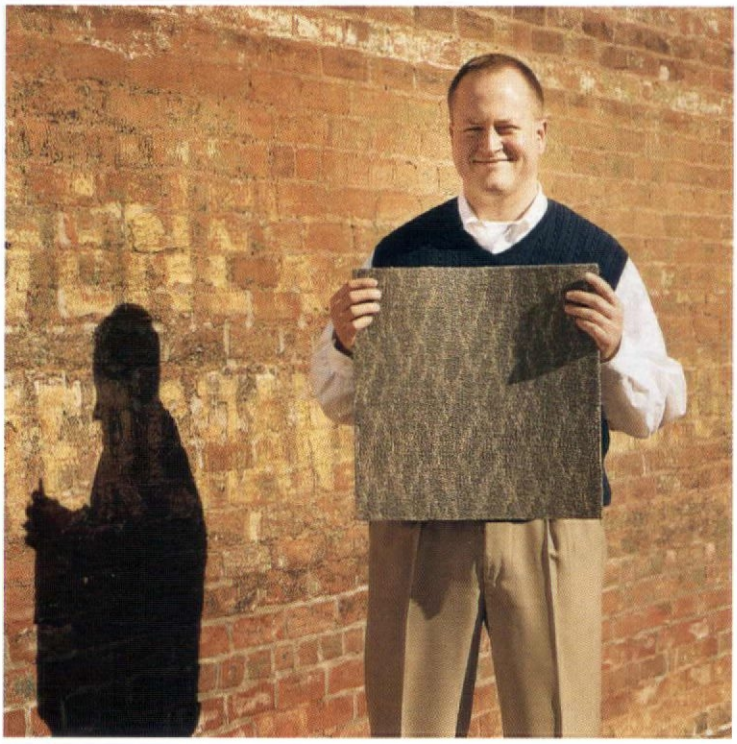
I have enclosed my check made out to *Contract* for:

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- ○ $150 (per subsequent entry)
- ○ $ 50 (per student entry - applies to Category 14 only)
- ○ TOTAL_____









FROM THE TOP, CLOCKWISE 1: Fair Isle, Adrian, *Yarn Department* – **2:** Klimt – **3:** Klimt, Jeff, *Plant Manager* – **4:** Cotswald (100% wool), Jeff, *Plant Manager*; Lisa, *Director of Product Development*, Billy Joe, *Inspection Department*, Laura, *Modular Product Scheduling*

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50 **Kimball Space No. 1060**

Xsite™ by Kimball is a completely off-modular work system that adjusts in 3-in. increments. Marrying Kimball's Xsite Traxx system with a frame and numerous tiles, worksurfaces, and storage, the structure can be reconfigured with ease. *Circle No. 248*

51 ***Bretford Space No. 1080**

The Liquid Workspace is built around the unified application of Bretford's Morpheus power and data delivery system, the company's Free workstations, and privacy screens. Morpheus routes cables below the desks. The system is structured around substations, which serve as central power and data hubs. *Circle No. 249*

52 **Trendway Seating Space No. 1086**

Yos™, designed by Interstuhl for the Trend Seating collection, has a height- and depth-adjustable lumbar pad with an air-pressure pump to offer individualized positioning and support. *Circle No. 250*

53 ***Versteel Space No. 1093**

Versteel introduces Chela Beam Seating with three interchangeable seats/tables per beam. Tops are available in both round and square versions, with angles for transitions, and beams can be configured and ganged for longer runs. *Circle No. 251*

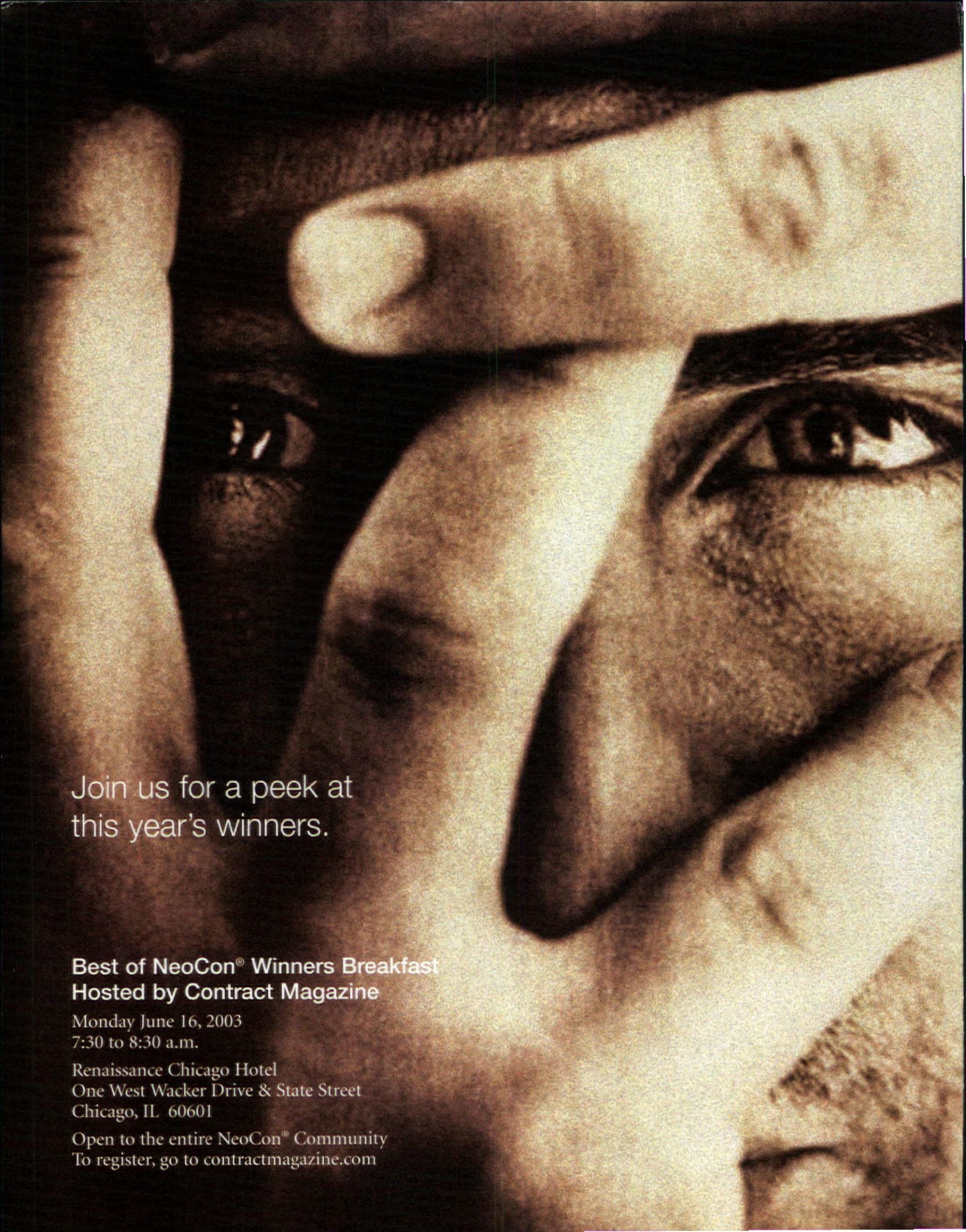
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54 **Peter Pepper Space No. 1094**

The Slalom Modular Partition System from Peter Pepper consists of multiple panels spanning between aluminum uprights for dividing and defining space. The system can be configured into curves, straight runs, and corner partitions, with up to four 90-degree panels per upright. *Circle No. 252*

55 **Luna Textiles Space No. 10-106**

The Muse Collection of upholstery and panel fabrics from Luna Textiles gives praise to playfulness and luxury and evokes a feeling of wit and charm. The fabrics allow for design through texture, unusual weaves, and unique fiber combinations. *Circle No. 253*

56 **Milliken Space No. 10-115**

Created by Milliken's Design Studios, the Simply This collection responds to designers' call for "back to basics" carpet styles with 36-inch modular carpets that are layered with color and visual texture. *Circle No. 254*

57 **Invision Carpet Systems Space No. 10-118**

The clean lines and rectilinear forms of Virtual and Wired from Invision Carpet Systems create balanced proportions. Both medium-scale patterns are constructed of Invision Encore® SD Ultima®. *Circle No. 255*

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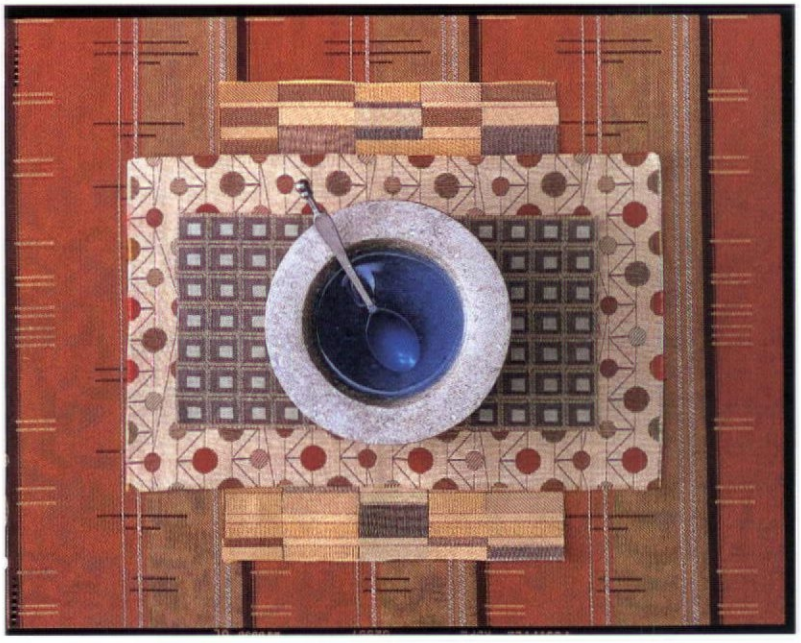
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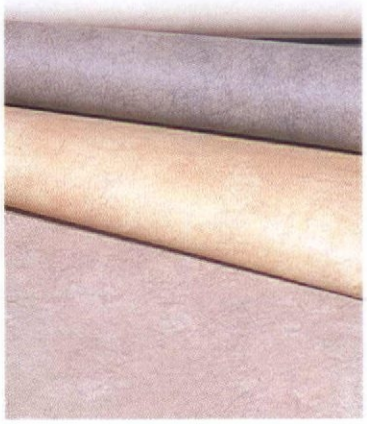
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58 **Interface Space No. 10-140**

Created with children in mind, Interface's ABC's and 123's are learning carpet comprised of primary colors that create backgrounds, figures, and borders. The textured 50-cm. tile products display either one full letter or number. *Circle No. 256*

59 ***Momentum Textiles Space No. 10-147**

Momentum Textiles has teamed up with students at Southern California Institute of Architecture to develop the Blue Soup Collection. Inspired by urban Los Angeles, the line consists of five rhythmically balanced designs on environmentally friendly textiles. *Circle No. 257*

60 **Innovations in Wallcoverings Space No. 10-148**

Innovations introduces Italia, an environmentally responsible wallcovering, made from polyester and wood pulp that is available in 11 colorways. *Circle No. 258*

61 **CCN International Space No. 10-150**

Foundation from CCN International is a modular, fine-wood desk and casegoods components for use throughout the general office. Constructed of high-density wood substrate, the collection may be covered in hand-matched architectural-grade maple or cherry hardwood veneers. *Circle No. 259*

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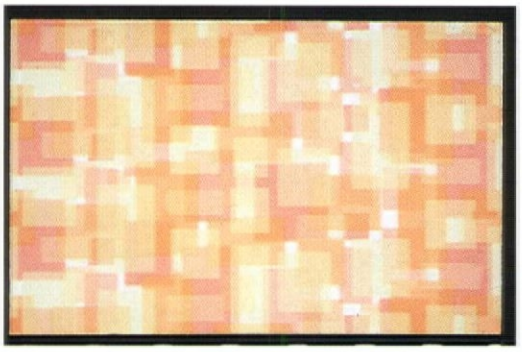
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62 **Blue Ridge Space No. 10-160**

Klimt from Blue Ridge sports a bold, wavy line pattern that was inspired by Gustav Klimt. The multi-level loop carpet is available in six-ft. rolls and 24-inch tiles that can be installed monolithically or quarter turned. *Circle No. 260*

63 ***Wolf-Gordon Space No. 10-161**

Designers Kari Pei and Carla Weisberg collaborated to create Suite for Wolf-Gordon. Patterns lend character to hospitality environments, and offer durability with 54-in.-wide, type II vinyl construction. *Circle No. 205*

64 **Harden Contract Space No. 10-164**

The Puma Collection by William Sklaroff for Harden Contract integrates executive, conference, and upholstered lounge seating, and solid-wood occasional tables. The mid- or high-back executive chair stands as the centerpiece of the collection. *Circle No. 218*

65 **Shaw Tek Space No. 10-167**

Space Matters from Shaw Tek includes two yarn systems with mix-and-match possibilities. Available in 26 patterns and 26 colorways, the carpet collection is well-suited for classrooms, conference rooms, lobbies, shops, and offices. *Circle No. 183*

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66 **izzydesign Space No. 1150**

Designed by Dennis Foley and Jeffrey Gershune for izzydesign, the versatile Hannah seating collection now comes with options of casters and in a bar stool version, positioning it for use in myriad applications. *Circle No. 184*

67 **Metro Space No. 1118**

Metro's Design Group expands its Bix product platform with Podium, a high performance lounge with lockable storage below; benches in two sizes; a service tray that nests and slides off the top of a bench or podium; bridge tables; a lounge height side table; and sled lounge, a smaller version of the original Bix. *Circle No. 47*

68 **Allsteel Space No. 1120**

To enrich flexibility and aesthetic options, Allsteel has slimmed down its Terrace workstation system to the new Terrace 2.6 workstation system (named for its 2.6-inch dimension). Designed as a stand-alone solution, the system also coordinates with Terrace 3.4. *Circle No. 48*

69 ***Carnegie Space No. 1123A**

Creation Baumann has designed three sheer fabrics, Soprano, Cover, and Charts, for Carnegie. Soprano uses a new filament technology that gives it easy care properties; Cover features a highly graphic yet subtle design pattern; and Charts can be customized with text or logos. *Circle No. 49*

70 ***The HON Company Space No. 1130**

The Hon Company's new Perpetual™ line offers more than 24 worktops, tables, seating, storage options, and both freestanding and desk-mounted panels all designed with exposed structural parts, translucent plastic panels, and light colored laminates. *Circle No. 50*

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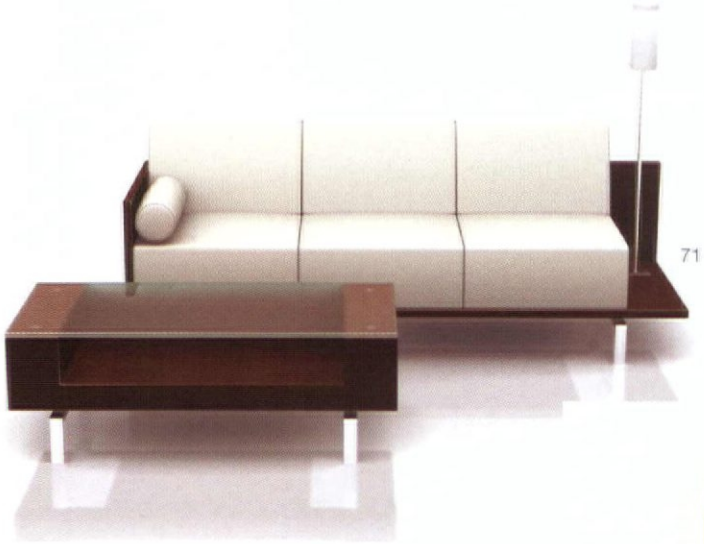
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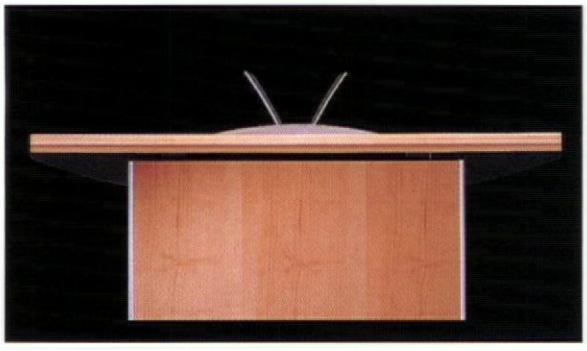
See MegaNano at NeoCon, Herman Miller, Inc. Suite 321



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71 *Jofco Space No. 1132

Designed by CSD Studio (Lynda Chesser and Bill Schnacht), Jofco introduces its Collective Lounge group of seating and occasional tables. Both lounge and tables are elevated on a satin chrome leg structure and come with various aesthetic options. *Circle No. 53*

72 **Fixtures Furniture Space No. 1140**

Fetch, the high-density stacking chair designed by PUSH Product Design for Fixtures Furniture, is available with or without arms, upholstered in one of 20 colors, and with a tablet or a bookrack. *Circle No. 56*

73 **Nucraft Space No. 1166**

Designed in partnership with TURN Design, AVID conference tables from Nucraft eliminate the need for ancillary storage and maximize space utilization. The tables conceal technology underneath arched doors traversing the center of the tables. *Circle No. 57*

74 **Cambridge Commercial Carpet Space No. 1167-1168**

Featuring names inspired by contemporary music, such as Disco, New Wave, Mambo, and Big Ban, Pop Music is a textured loop pattern from Cambridge Commercial Carpets. The line is manufactured from Dupont. *Circle No. 59*

75 **Jhane Barnes Textiles Space No. 1172**

The Jhane Barnes Feature Presentation Collection includes three upholstery textiles: Blockbuster, Opening Night, and Repeat Performance. In addition, the company is introducing its 48/14 Digital Surface Collection that features custom-designed digitally printed textiles. *Circle No. 60*

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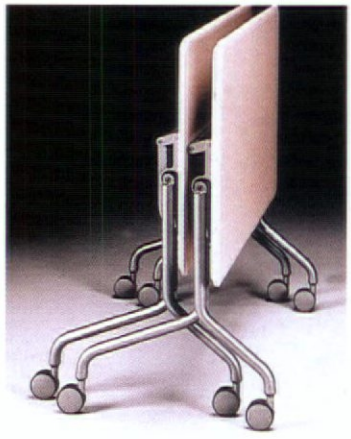
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76 **Joel Berman Glass Studio Space No. 1173**

Echo Editions, a new line of competitively priced textured glass from Joel Berman Glass Studio, was developed using a modern processing technique. The pressure-formed glass is available in large quantities to provide greater design flexibility. *Circle No. 61*

77 **Pallas® Textiles Space No. 1181**

Designed by Lori Weitzner for Pallas® Textiles, the new jacquard upholstery collection Jottings™ was inspired by the calligraphy of RISD graphic designer Jan Backer. *Circle No. 62*

78 **KI Space No. 1181/1193**

KI's Hurry Up!™ Table designed by Giancarlo Piretti was created to be easily set up, moved, and nested. Offered in four lengths, three depths, and an array of finishes and edge options, the table provides flexibility in training, teaming, multipurpose, and conference areas. *Circle No. 67*

79 **Maharam Space No. 1188**

Skate, Swerve, and Token are three additions to Maharam's Force Field™ Series, a grouping of textiles that combine the performance characteristics of vinyl upholstery with the aesthetic of a woven fabric. Each features a Crypton® finish. *Circle No. 68*

80 **Brayton International Space No. 11-114**

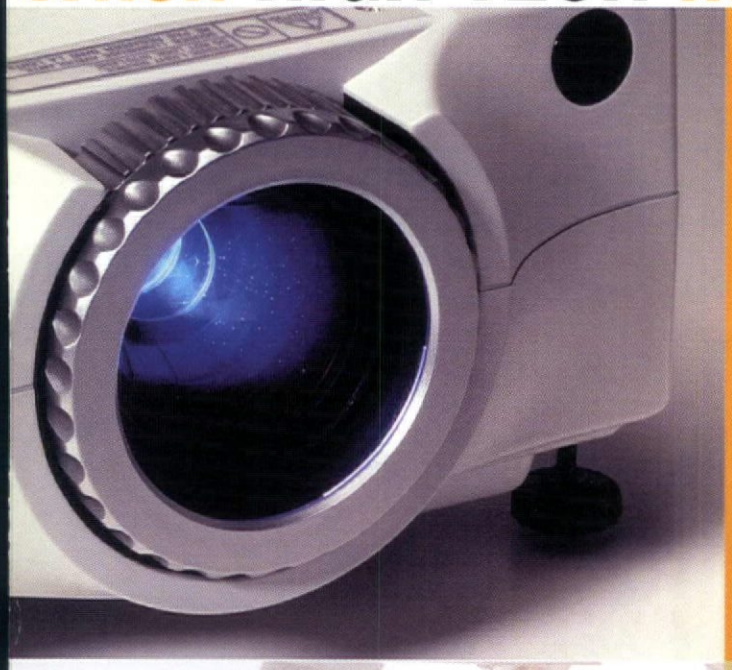
The Enea café stools and table emphasize simplicity. Designed by Josep Llusca of Spain, the collection comes in various seat heights, options and finishes to create solutions for classrooms, cafeterias, public waiting areas, or guest side seating. *Circle No. 72*

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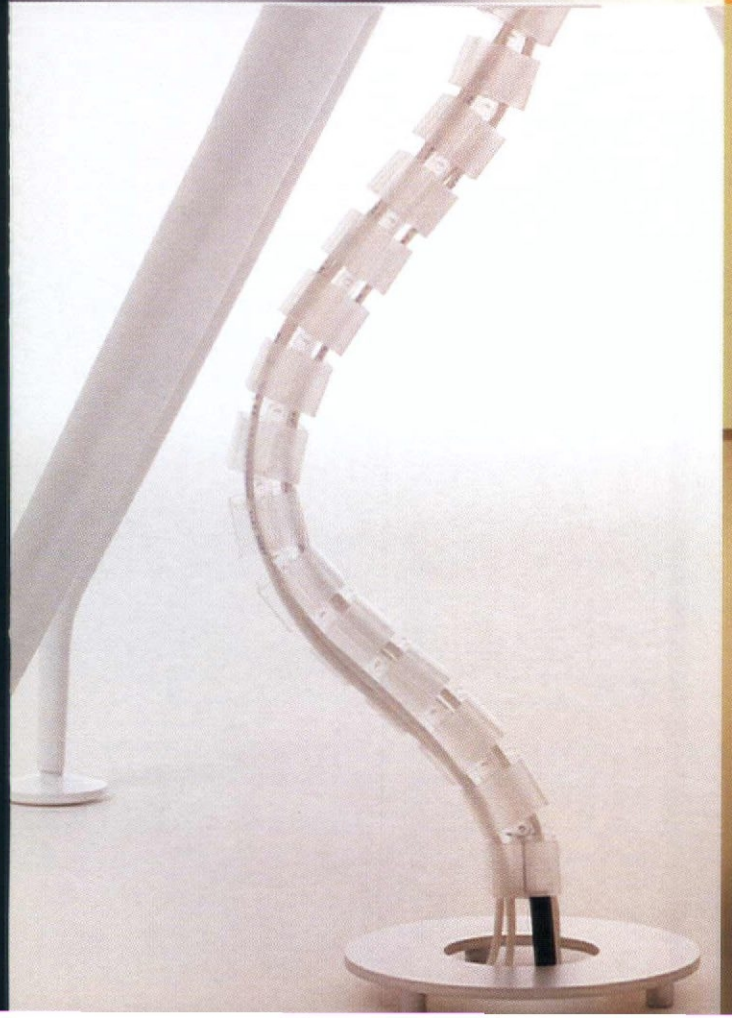
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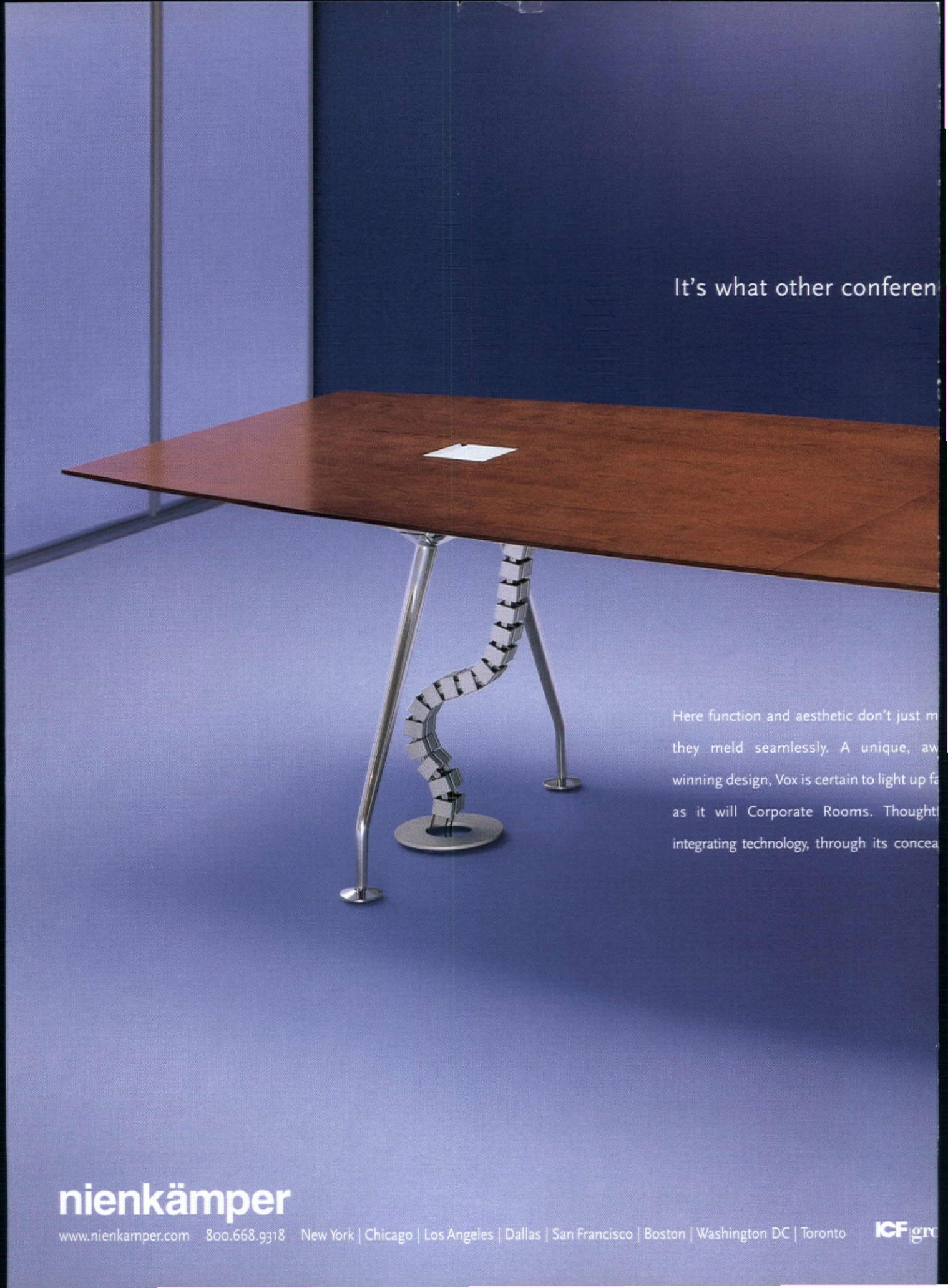
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Vox®

design: Mark Müller

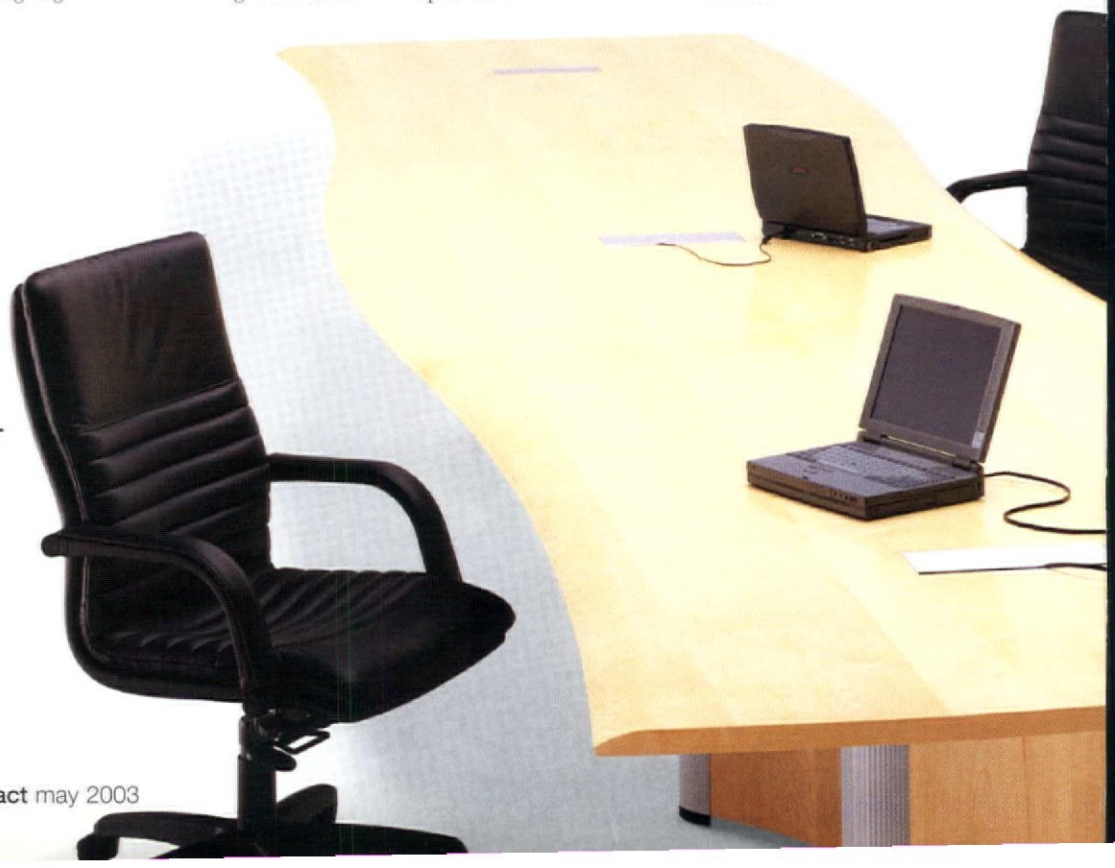
When High Tech Meets High Style... Corporate Rooms That Work.

by **Elizabeth West**

In August 2002 Wainhouse Research conducted an on-line survey to find out how companies are handling meetings in the post-9/11 economic environment. The survey found that 55 percent of all meetings were being held virtually, while 45 percent were held face to face. This was a direct reversal of a similar study conducted just a few years before. Today, the trend toward virtual meetings and conferences is gaining even more momentum, as companies with high-tech capabilities are not only cutting travel costs but also speeding up the decision-making process, reducing time-to-market schedules, increasing their flexibility, and enhancing client relations.

With prices coming down on user-friendly technology and integrated solutions becoming more available, it's no longer just Fortune 500 companies that are able to take advantage of these possibilities. But it's not enough to throw some audiovisual equipment—no matter how cutting edge—into an existing conference or boardroom and expect it to function seamlessly. This kind of project takes planning and some serious coordination between the architect or interior designer and an audiovisual consultant, whether the room is being built from the ground up or undergoing a retrofit. And especially for rooms that are intended to host virtual or face-to-face meetings with clients or investors, the technical aspects of the room need to be accomplished with an eye for style.

With the help of such companies as Tampa, Florida-headquartered Audio Visual Innovations (AVI) and Toronto-based contract furniture manufacturing company, Nienkämper—both pioneers in their respective industries—technologically integrated corporate meeting spaces are coming into the mainstream. Though these companies may have approached the issue from seemingly opposite sides, they have both taken it upon themselves to bridge the gap between two equally important aspects of the corporate meeting space: the technical and the aesthetic.



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Irene Korn, *Director*
Elizabeth West, *Project Editor*

Amy Bothwell, *Creative Director*
Denniston Brown, *Designer*

Barbara Lau, *Production Director*

"Our goal is to balance the presence of the technology to achieve the desired aesthetics of the room," explains Joel Dougherty, Audio Visual Innovation's Tampa regional director of systems integration. "In some cases, this balance leans more toward the technology being highly visible in the room, whereas in other rooms, the technology must virtually disappear," he says. "In either situation, it is our mission to understand what the client wants to accomplish and make it happen."

The same kind of thinking has benefited Nienkämper's many clients. Indeed, it was a specific client request that helped engender the company's Vox® Collection, a line of wired conference tables, cabinets, credenzas, and peripherals designed to help companies seamlessly integrate even the most complex audiovisual set-ups in a given conference or boardroom. "The collection really started with a project we had in Dallas," says Klaus Nienkämper, the company's founder. "The client came in with a request, and laid out their requirements. Our executive vice president, Kurt Hanson, a resident of Dallas, identified that this could be a market that we should focus on, and clearly he was onto something."

Designed by Nienkämper's design director, Mark Müller, and debuted in 1998, the Vox Collection has been causing a stir ever since, thanks to its handcrafted integrity and plug-and-play capabilities. "We were really able to identify a middle ground between the design and the technology that no other contract furniture manufacturer seemed to be touching," says Müller. "We took it on because we didn't think it was impossible: It just needed to be carefully looked at and then designed. We thought 'What is it that this thing has to do and what would the customer want it to do in an ideal situation?' " The result has been the ever-expanding Vox Collection that serves as a kind of catalyst between architects and designers and their audiovisual consultant, making it easier for them to work in tandem.

Of course, each of these companies maintains its expertise within its own industry: Audio Visual Innovations has a 24-year history of creating integrated audiovisual systems, with its knowledge of the best quality equipment for a company's needs and budget, and is currently the leading provider of state-of-the-art presentation technology in the United States, with over $100 million in annual revenue. Nienkämper has leveraged its relatively small size to maintain an innovative company that can react quickly to the changing needs of the industry, which has put the company on the cutting edge of industrial design for over 30 years. Read on for advice from these two companies on major audiovisual needs and how to integrate them into corporate spaces that not only look great but get the job done right when it comes to high-tech meetings.

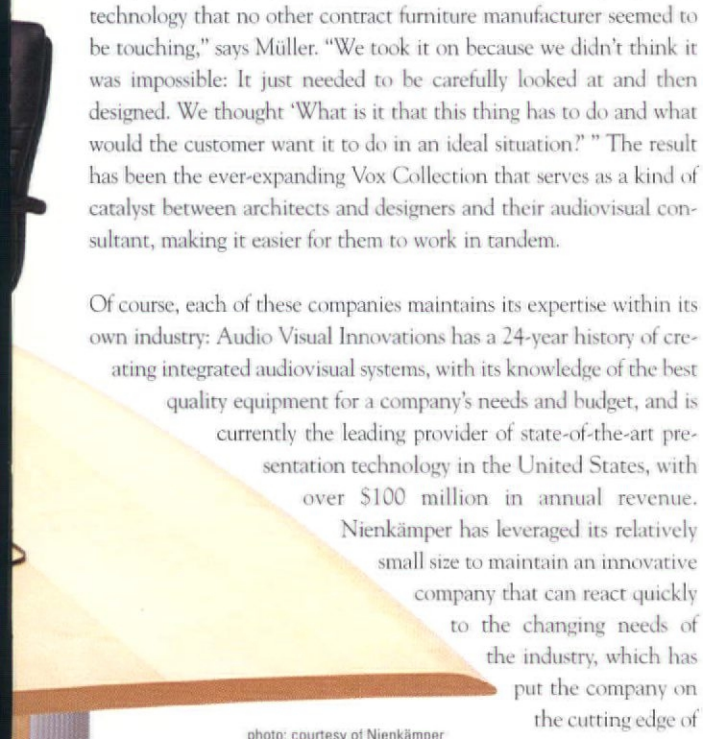


photo: courtesy of Nienkämper

On Display

According to Audio Visual Innovations's Dougherty, the choice of display device for presentations is currently a top audiovisual priority for a conference, training, or boardroom. This device is typically a projector or the less common but more high-tech plasma screen. When choosing a projector, the brightness, resolution, weight, and size are key considerations, as well as the product's connectivity; and you will need some information at your fingertips:

- Square footage of the room
- Ceiling height
- Projected audience size and set-up
- Usage plans (e.g., strictly presentations, videoconferencing, training sessions—or a combination)

The brightness of the projector indicates how well the projector will perform in ambient lighting conditions, and it is measured in ANSI lumens. The higher the lumen count, the brighter the image and the more light you can have on during a presentation. You will also want to consider the size of the audience and the room, as a larger room will require a larger, brighter image. Also affected by the room's lighting is color saturation, which is indicated by a contrast ratio—technically defined as the ratio of black to white. The larger the contrast ratio, the greater the ability of the projector to show color nuances and tolerate extraneous room light. Under the correct lighting conditions, the best possible quality of a projected image is a product of the projector's resolution. The most common resolution right now is XGA (1024 x 768), with the ability to resize to other resolutions. A less expensive but passable alternative is SVGA (800 x 600).

Many conference rooms function well with portable projectors, which can range in weight from as little as 2 pounds up to 12 pounds, and are generally compact and easy to streamline into the design of the room. According to Dougherty, one of the best portable projectors available is Christie's Vivid Red, which has SXGA+ resolution (1365 x 1024), a brightness of 1300 ANSI lumens, and an incredible contrast ratio of 500:1. He adds that the Vivid Red is also based on LCOS (liquid crystal on silicon) technology, which enhances the image by allowing more light to pass through the optics rather than being absorbed. "This produces the smoothest images in the portable projector space," he says. Larger projectors, ranging from 13 to 30 pounds, offer brighter images



(typically 2,500 to 7,000 lumens) and should be used in corporate spaces such as training rooms, when larger audiences are expected and light levels need to be high.

Screening the Room

Companies will also want to consider whether front or rear screen projection is best for a space. Front screen projection is based on light reflectivity. The screen itself is normally a high-quality fabric and can be portable, fixed on the wall, or retractable (with either manual or electric control). Rear screen projection works through light transmission, with a projector fitted behind a glass or acrylic screen, typically within a self-contained unit or enclosed in a wall. The decision between the two will not only affect the type of screen but also the physical requirements for the installation. Price is also a factor.

"Front screen projection requires less space and is typically less expensive," says Dougherty. "But one disadvantage to front screen is a reduced contrast ratio due to ambient light in the conference room. Front screen projection is also not as conducive to video-conferencing for these reasons." In contrast, rear screen projection provides a higher contrast ratio because the image is less affected by the ambient light in the conference room. The projector is fitted with a very short-throw lens to reduce the distance needed for projection, which can be further reduced by the use of rear projection mirror systems.

Draper's Vortex series, which combines both optical and diffusion technologies to distribute the projected image, is an excellent choice, according to Dougherty. The same company's DiamondScreen, fitted with a patented lenticular system, is particularly well suited for use with CRT or low light output, single lens projectors. Such a set-up offers several benefits, especially in conference rooms that need a very polished appearance. "One advantage to rear screen projection is the higher contrast ratio, but the space will also benefit from decreased noise because the projector is typically enclosed," says Dougherty. "In addition, the projector is not in a common area and this lends itself to more pleasing room aesthetics."

In a specialized training room or other collaborative space in which creative and learning processes are carried out, companies might choose to go a step beyond a projection screen that serves as

a simple display device. For this kind of application, AVI recommends SMART Technologies Interactive White Boards, which allow the user to have a touch-sensitive surface that can wirelessly "communicate" back to the presentation computer. The user is able to "write over" the projected image with an electronic stylus—to emphasize a point, make changes to a model product, or make other notations—without being tethered to equipment with a mouse. The board is extremely easy to use: If users are familiar with their own Windows application, there is no "learning curve," and the software allows all notations to be saved to the computer so that the audience can give full attention to the presentation without being distracted by note taking.

Stay-At-Home Meetings

Perhaps the hottest topic in the audiovisual market right now is videoconferencing. "Organizations are looking for ways to minimize travel for safety, as well as expense reasons," says Dougherty. "Plus, the prices for videoconferencing have declined, options have increased, and quality has improved." Müller has seen a similar trend and adds that he has found the proprietary nature of such systems on the decline as well. "The technology has gotten much less expensive and very easy to use. With the big videoconferencing systems, companies had to hire someone to run them, but they don't have to do that anymore. That has really brought it into the mainstream. Middle-tier management now has access to the technology, and that makes it more useful for the company as a whole —not just for top executives."

Virtually any room can accommodate some form of videoconferencing. The bare essentials include a camera, codec (coder/decoder), microphone, and a display device (monitor, projector, or plasma screen)—all of which could conceivably be set up at a PC, along with the appropriate software. A truly collaborative space, however, would need a more sophisticated configuration to function well. AVI has standardized on Tandberg videoconferencing solutions for reliability and robust architecture, as well as the company's responsive technical support.

"The most common configuration is the 'roll-around' system that consists of an AV cart, monitor, and set-top box that contains the camera, microphone, and video codec," says Dougherty. "This is typically a non-integrated solution." On the other hand, AVI has also designed extremely complex systems that offer fingertip operation via a tabletop control panel. "Among our most complex," he adds, "we incorporate a rack mounted codec and integrate up to 56 microphones into the conference room table that in turn cue the appropriate camera toward the presenter. This system also includes



Perspectives...

American Airlines Federal Credit Union
Dallas, Texas
Project: Boardroom
Size: 1,000 sq. ft.
Integrator: AVI, Dallas, TX

Major Equipment Installed

AMX	Color 2-way Viewpoint Touch Panel Control
Draper	Access V Series 5' x 7' Screen
Epson	3000 Lumen XGA Projector with Long Throw Lens
Gentner	AP400 Audioconference

Wired for videoconferencing with CAT 5E cabling

Lewis Cohen, *VP Finance/Project Manager:*

We pretty much only use our boardroom when our board is having a meeting. We also rent out the floor, so our tenant also has use of the space, and we wanted it to be nice for them as well. Ideally, AVI would have been involved in the design and planning—our project was complicated because the architects did not consider the audiovisual needs. AVI came in and had to make changes to the lighting and redo some duct work so it wasn't showing up right above the speakers. They also added soundproofing materials to control the noise levels in the room. We added the black-out shades and the lighting to the control unit to make it more professional and easy to use.

We haven't used the total function of the room. We have document cameras, wireless keyboards, electronic whiteboards (you need to get your own IT group involved in that) that we haven't used a lot yet, but we can definitely grow within this set-up. The only thing we want to do in the future that we aren't doing now is videoconferencing, but we are wired for it.

Perspectives...

Catalina Marketing
St. Petersburg, Florida
Project: Boardroom Retrofit
Size: 875 sq. ft.
Integrator: AVI, Tampa, FL

Major Equipment Installed
XGA LCD Projector
Extron System Switcher
Control System
DVD Player
VHS VCR
CD/Cassette Player

Sally Goshen, *Corporate Facilities Manager:*

In 2000, we built a big divisible conference center, and AVI did all of the rooms for that project. But at the direction of our CEO, we really under-specified our audiovisual needs in our boardroom. We were able to do everything that we wanted to do, but it wasn't as smooth and high tech as we needed it to be—we had wires running over the table and the floor, and the room did not project the image that we wanted to convey as a high-tech company. So we called AVI back in for a retrofit. They were with us every step of the way—and it was a big job: We had to remove the furniture, tear up the carpet and replace it, spec a new table and have it built, dig up a concrete floor. The room was out of commission for a month.

I should say upfront that AVI originally tried to persuade us to do more to accomplish our needs, and in the end they were right. I would strongly advise any company to think ahead. Even if they think they don't want certain audiovisual installed now, they might need it later. If we had just put a conduit in our floor, the room would have been a lot easier to upgrade. If you spend more time in the planning stages and get some help with thinking ahead, you can save a lot of time and expense.



lighting control, appropriate acoustics, and multiple cameras with pan and tilt capabilities."

Clearly, the range of videoconferencing options is broad, but certain guidelines should be kept in mind no matter how simple or complex the chosen system. First-floor or ground-level exterior rooms should be avoided due to ambient noise and the color temperature of the outside light. Being close to a mechanical room or any situation in which there is noise that cannot be controlled is a bad idea, as microphones will pick this up. The size of the room is also a factor—the larger the space, the more difficult it is to moderate a videoconference. Ceiling heights above 10 feet should generally be avoided, a limit that will also affect the size of the room and the maximum size of the display device. Ideally, videoconferencing rooms would be designed from the ground up, with audiovisual integration a top priority. But even in a retrofitted environment, videoconferencing can function well, with the proper alterations. Existing lighting systems can be adjusted, blackout shades put in place, and sound absorption material installed.

For those companies considering videoconferencing, but are hesitant because of budget constraints, AVI suggests that some of the cost might be allocated from a company's overall travel budget. Studies have shown that an investment in videoconferencing is easily recouped over the course of a single year for many companies that use their systems to replace even a portion of their face-to-face meetings. When projecting return on investment for such a system, companies should consider the following:

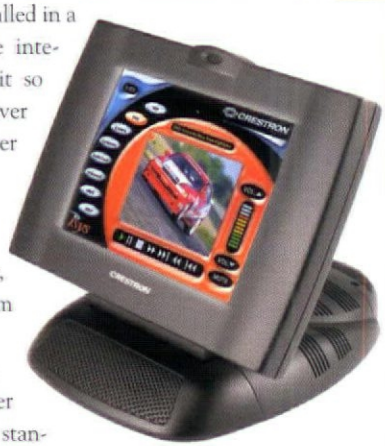
Videoconferencing	VS.	Travel
The fixed cost of the videoconferencing equipment		Average airfares per trip
Cost of installation		Average accommodation rate x average nights spent
Cost of monthly access fee over either ISDN or IP network		Average ground transportation costs per trip
Actual usage cost (an hourly rate for ISDN and per amount of data transfer for IP)		Projected number of trips saved per year

Other important points, though less concrete in such a comparison, are the increased flexibility videoconferencing can provide, quality of life issues for employees who travel often, and the ability to meet more often because travel limitations are lifted. If the results of such a comparison do not indicate adequate benefits from videoconferencing, the company might do better to invest in data- or audioconference equipment (see "Perspectives..." next page for one com-

pany's decision). Both of these options offer a more limited communication but can work well with collaborative groups that have an effective working relationship already established.

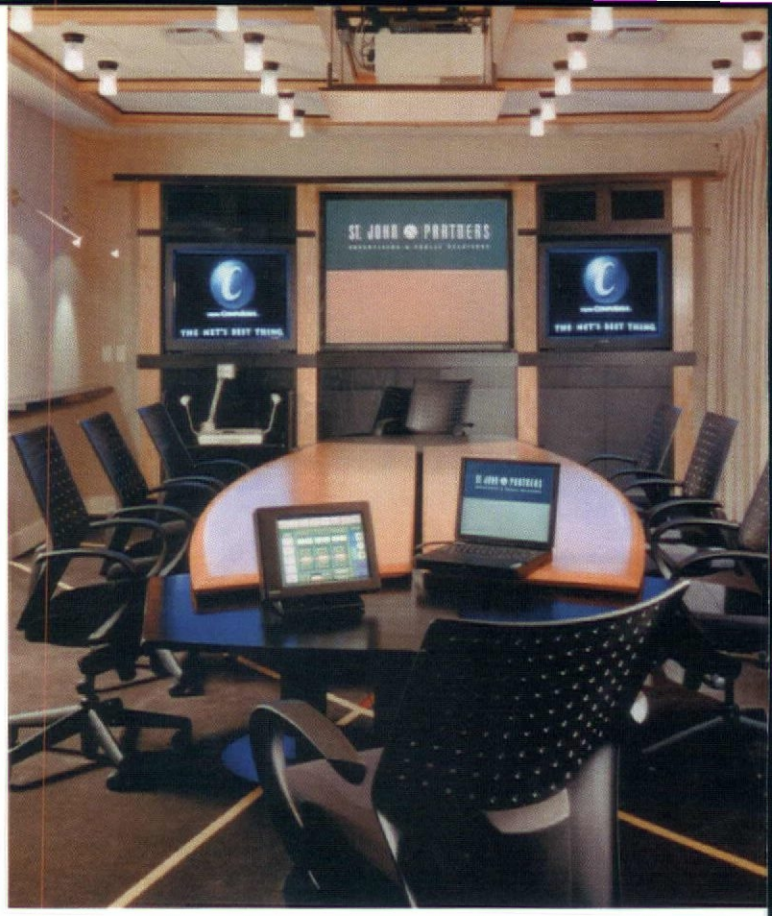
In Control

In addition to audio systems, microphones, DVD players, VCRs, and other audiovisual peripherals installed by AVI, architects and designers will also be placing heating and cooling systems, lighting fixtures, window shades, partitions, draperies, and many other accessories in the room—all of which will affect the function of the audiovisual system. The lights may need to be dimmed for a presentation, a projection screen raised or lowered, fluorescent fixtures turned off for videoconferencing, drapes closed for privacy, HVAC adjusted for comfort. The last thing a presenter or conference participant wants is to struggle with manually adjusting each of these room elements so that the next segment of the meeting can proceed. With the help of a qualified audiovisual consultant and integrator, virtually every system installed in a corporate meeting space can be integrated into a single control unit so that presenters can access whatever technology they need, whenever they need it.



A control system is composed of two basic parts: the processor, which is the "brains" of the system that is hard-wired to the individual components, and the touch panel or wall panel that is the user interface. "The processor is fairly standard when it comes to controls," explains Dougherty. "The difference between systems comes in the type and quantity of the control panels, which can involve more or less complex programming. Touch screens are by far the most widely integrated user interface as they allow for the ultimate flexibility and expansion capability."

A control system is purchased in combination with a software package that allows the touch panel to be programmed for intuitive use —AVI relies on Crestron hardware and software for flexible and functional solutions. A qualified audiovisual integrator should have certified programmers on staff to handle the design and execute a user-friendly set-up. Nevertheless, companies should expect a learning curve for this technology, especially if the system is used to control multiple conference spaces around the office building or even around the world.



Perspectives...

St. John & Partners Advertising and Public Relations, Inc.
Jacksonville, Florida
Project: Main Conference Room
Size: 400 sq. ft.
Integrator: AVI, Jacksonville, FL

Major Equipment Installed

Gentner ET-100 Teleconferencer

Hughes-JVC DLA-G10 Projector
Draper Silhouette Series
48 1/2 X 65 1/2 with additional 12" Black drop

Crestron STX-3500.C Wireless touch screen control panel

Dan St. John, *Chairman and CEO:*

Being in the advertising business, we needed a really good dog and pony show. Everything in our conference room is run by a touch screen control panel: The projector drops down out of the ceiling; the screen comes down from the back wall; the drapes along the glass wall open and close at the touch of a button; we have sliding surfaces that are four walls deep. The furniture is contemporary and the tables can be set up differently—one long conference table or a classroom set-up. We also do a lot of working lunch-type of meetings, so we built a hospitality room onto the conference room. The whole space is really functional and it's really cool.

One of the first things we talked about with AVI was the use of the room. We talked about front and rear projection, the size of the monitors, and type of projector. Audioconferencing was important for us because we have a satellite office in Detroit (and we are wired for videoconferencing if we decide we need it). We also talked about the location—the room is right next to my office and has sizeable speakers, so we needed extra insulation in the shared wall.

The control panel was AVI's idea—we would have never thought of it—it is a little module that we can move around the room. The idea was to make people to feel like they were in the "cool zone," and they do. We have another conference room in the building next door, but when we have important presentations, we always bring them to this one—it's very impressive to our clients.

We spent more than we planned on the room because we liked the idea of it so much. Companies have to invest in a space if they want it to really accomplish its purpose. I would definitely work with a company like AVI because they bring things to you that you don't know about, which can show you the real potential of a space.



Making the Change

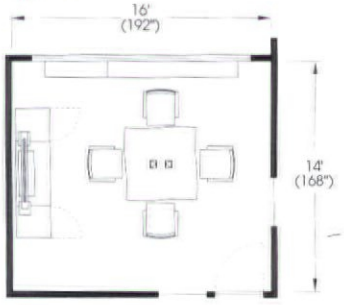
With the mainstreaming of high-tech projection systems, audio- and videoconferencing, and all of the peripherals that make these systems work, corporate meeting spaces have experienced a dramatic shift in the way they needed to function, and for contract furniture manufacturer Nienkämper this presented an opportunity. "The advent of all of this technology has really allowed people to present and sell their ideas in a completely new way," says company founder, Klaus Nienkämper. "All of these products came on the scene pretty rapidly, and it was our feeling that corporate meeting spaces were not keeping up.

"The furniture business is not a highly technical one," he admits. "I think, in fact, that it's a fairly reactive business. But there was a need in the market that was not being met, and that was that corporate rooms did not have furniture that was functioning in tandem with the technology." Indeed, all companies have held their share of meetings in meeting spaces with cables strewn across conference tables to connect microphones and laptops, creating a cluttered working environment that was not only awkward to use, but did not project a professional image. The solution? Nienkämper's design of the Vox Collection, which not only houses and conceals cabling requirements for even the most complex audiovisual configurations but does so with an air of elegance.

"The Vox Collection offers designers a minimalist, contemporary aesthetic, and it is very respectful of the materials that are used, which is something that Nienkämper feels strongly about," says design director, Mark Müller. "There is very little embellishment, and the overall design intent is to capture an international aesthetic, as most of our clients are managers of international companies, and they don't want their furnishings to speak of a regional style."

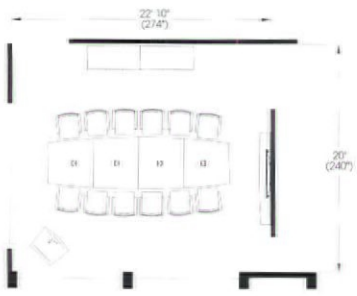
The technical "powerhouse" inside the Vox conference table is the Vox Forum®—a contained set of up to 14 connectors that is available pre-wired or can be specified by the designer or audiovisual consultant and is seamlessly embedded into the tabletop, complete with pass-through cabling that is either concealed within the legs of the table as it descends to a power source in the floor or is contained in a flexible channel that exits the bottom of the table from its center. All Vox Forums are UL Listed wired to a CAT 5E standard, with the option for CAT 6, and can be manufactured with several factory wired data systems, including "Amp," "Avaya-

figure 1



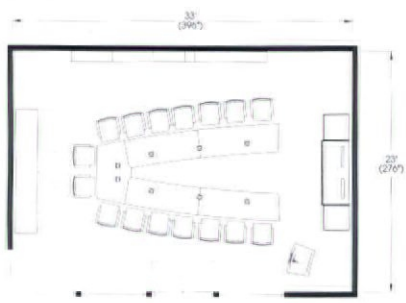
Small (224 sq. ft.) – The Vox Square Wave table lends this small meeting room some visual excitement as well as connectivity, with a pair of Vox Forums centered in the tabletop. The VoxVision credenza with kneespace drawer offers both storage space and a landing pad for the display device. The clean lines of Nienkämper's Tangent shelves complete the room, with a space to display awards, meeting materials, etc.

figure 2



Medium (455 sq. ft.) – This Vox Boat shape table allows this room to function in two directions for presentations, with participants' attention drawn either to the mounted display device or to the Presenter's lectern. The table houses 2 Vox Forums in the center and 2 Presenter's Forums at the ends, giving meeting moderators on either side of the room increased connectivity. Fit this table with microphone jacks and this room would also be a good candidate for audioconferencing. A VoxVision credenza offers storage space.

figure 3



Large (759 sq. ft.) – This room design is ideal for videoconferencing: The open Vista shape Vox table allows either a fixed or "pan-and-tilt" camera to get a good view of each participant from its position in the VoxVision III cabinet and clear sight lines to the display device. Six Vox Forums offer easy-access connections with cables passing through the Duo base. Two Vox Presenter's Forums are imbedded at the head of the table. The VoxVision credenza at the rear of the room houses a refrigerator and waste receptacle. A Vox Presenter's lectern resides at the front of the room.







Lucent," and "Siemon." The designer can also specify the placement of a single or multiple Vox Forums along the table, so that all meeting participants have instant connectivity. But the technical power of the Vox Forum is really just half of the story: Even these have been designed to look good.

"To the designer, a big asset of the collection is that it gives them the ability to specify within a contained unit [often in cooperation with an audiovisual consultant] what is needed, without the confusion of having a lot of other people—who are not sympathetic to the design—consult and potentially give them information that is going to affect the aesthetics in a negative way," says Müller. To be sure, the faceplates that cover the connections when they are not in use have been incorporated as a design element and come in several different finishes: clear, champagne, light bronze, bronze, or black. Their placement along the table acts as an accent to the streamlined, contemporary look of the Vox Collection as a whole.

Nienkämper offers 14,000 base models of Vox tables, a result of 15 different shapes, 7 wood veneer choices, 18 wood finishes, 7 standard laminate finishes, 5 anodized aluminum finishes, 4 leg styles, and 3 edge types; but the tables are just a part of the collection,



Perspectives...

Marshall Cummings & Associates
Toronto, Ontario, Canada; London, England
Design Profile: Canadian firm, with 25-year history in corporate interiors
Recent Projects Include: Accenture, West Toronto Office, Ontario
Cadillac Fairview Corporation Ltd., Head Office, Ontario

Brian Aman, *Senior Designer:*

The Vox Collection offers a classic and timeless design, and the product is both aesthetically beautiful and well made. The components are sleek and modern, and the technology is easily integrated, which is probably the most important aspect of selecting a conference table these days.

Nienkämper isn't the only company integrating technology into tables now, but they have really kept up to the pace of the technology, especially in the past two to three years. They offer pre-wired solutions, but they also offer the option to customize in cooperation with an audiovisual company, which means you can keep your design because you don't have to go to a third party. Nienkämper also goes beyond the technology. They have designed additional pieces that fit well with the tables, and we will often design entire rooms with the collection in mind. Plus, Nienkämper really offers flexibility: If it's done in advance, we can organize modifications to the pieces without incurring great costs.

which has grown to include audiovisual cabinets and carts, elegant credenzas for storage, wired lecterns for presentations, whiteboards, and a host of accessories that allow conference rooms to function the way they are meant to. The exhaustive collection and attention to detail also help the designer to specify a cohesive aesthetic to a space no matter what audiovisual needs are required (see figures 1-3 on previous page for sample room set ups), and Nienkämper has assembled all of these products into its Vox Corporate Room Planning Guide™ so that designers have easy access to design ideas and a step-by-step guide to specifying.

"We don't view the table as the main thrust anymore. We really look at the Vox Collection as a whole package," says Nienkämper. "We found that people loved the tables, but they had to go to a different source for all the peripherals. The strength behind the collection now is that we've looked at the space from one end to the other and tried to articulate products that work together, that are aesthetically compatible—yet different." Nienkämper has also taken client needs into consideration when designing peripherals for the collection, with items such as over-the-floor "power bridges" that can serve as a conduit for cables in a space where under-floor conduits are not possible or simply were not specified.

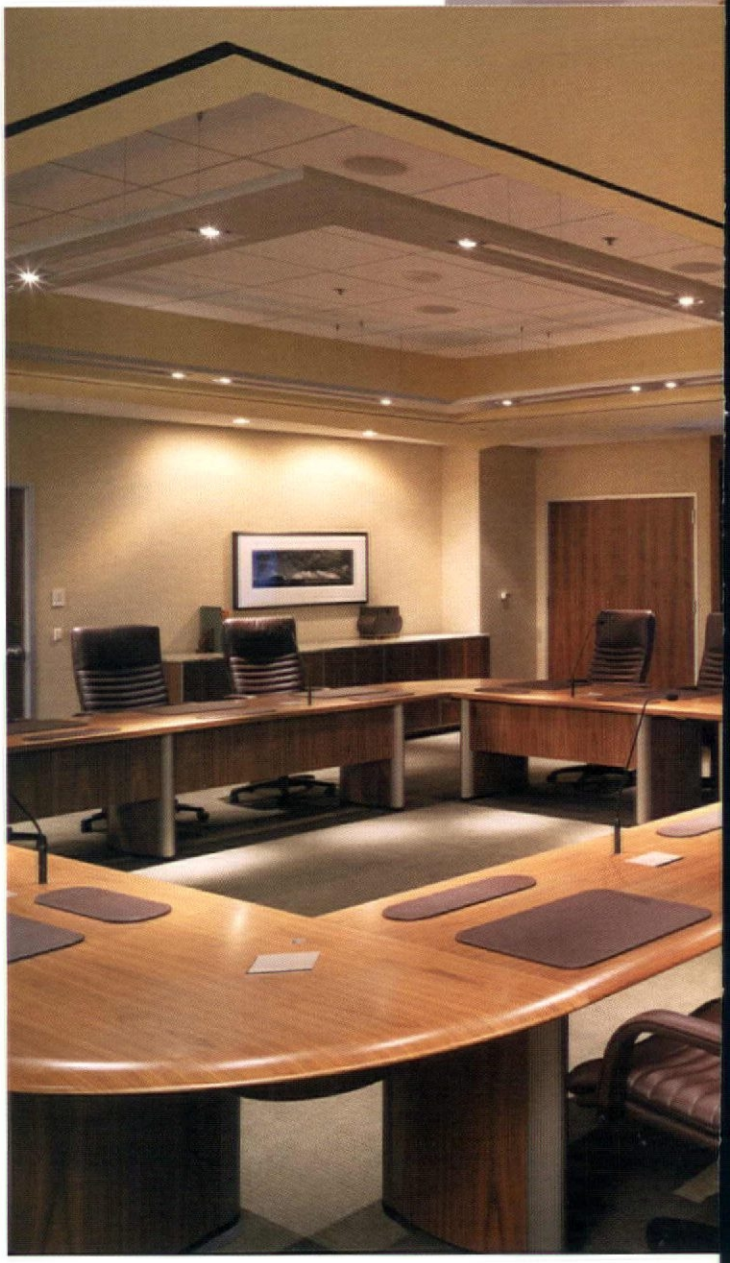
A New Business Model

This ability to be flexible and think ahead has also helped Nienkämper attract a loyal following when it comes to another phenomenon now facing designers on a regular basis: multifunctional rooms. "Office space is expensive these days, and companies need to squeeze more function out of their corporate rooms than ever before," says Müller. "Even the boardroom—a place where the lights were once turned off most of the time—is becoming a multitasking space." And it's not just in the kind of equipment that is needed. "Companies might want to use the space for a training session and need to reconfigure the table or they might want to host a reception," Müller adds. "We've even had clients who want the boardroom to be completely emptied out from time to time. I'm working on a project now in which the client will have a glass partition drop down in the middle of the room so they can have two separate rooms."

Nienkämper has recognized that even wired furnishings that plug into the floor need to be flexible, especially in multifunctional rooms. The company does not shy away from challenging spaces—and even more importantly for the client—they do not consider making modifications to their base model furnishings "custom design."

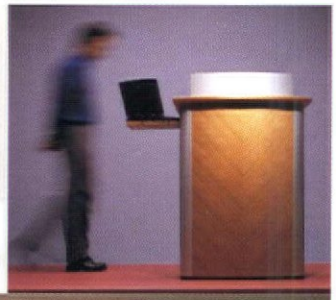
"We like working with unusual needs," says Müller, "and Nienkämper has actually adjusted its business model to fit the needs of its clients—



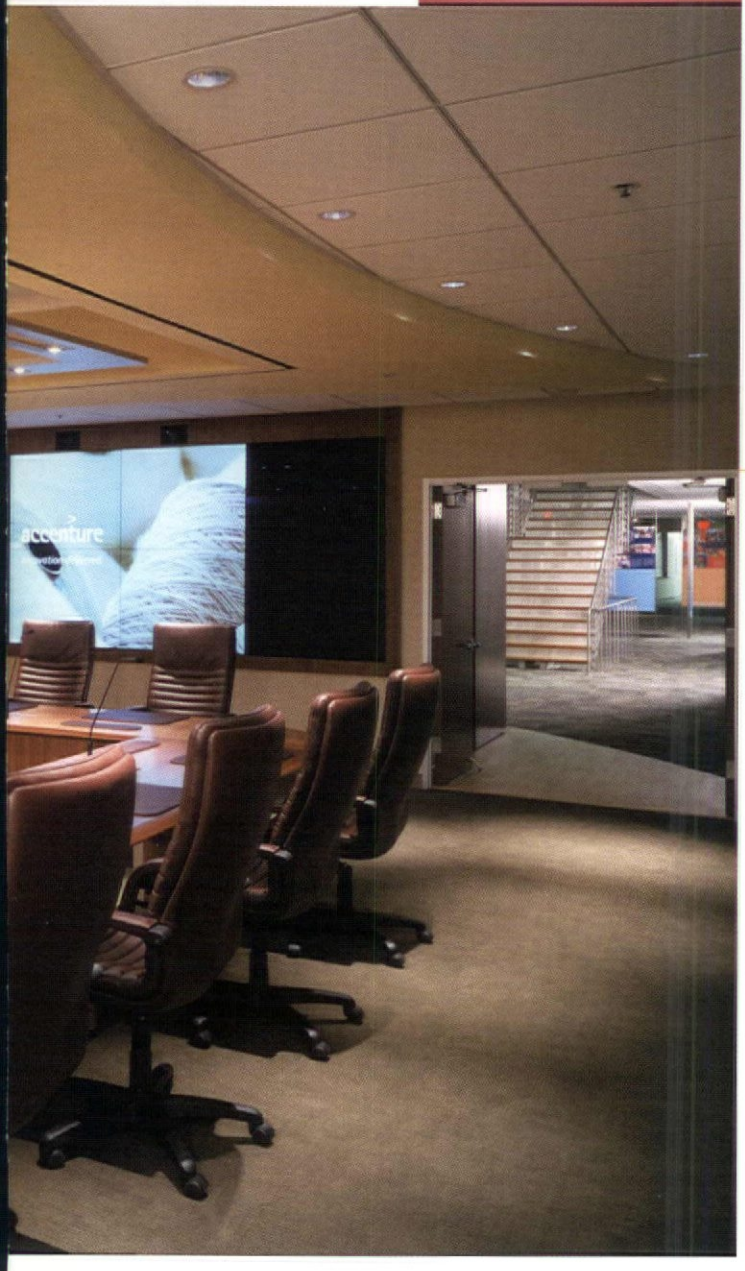


When High Tech Meets High Style...





photos: courtesy of Nienkämper





Perspectives...

Accenture
Dallas, Texas
Project: CEO Boardroom
Size: Approximately 900 sq. ft.
Completed: September 2001

Furnishings

Vox Table – Proprietary Vox Forums, Duo Base, Congress Shape

Vox Credenza – VoxVision with granite top

Jack Carson, *Designer (President of Carson Design Associates – Austin, TX):*

The big thing in this room is a series of eight frameless monitors, called a video wall, that can act as one image or can hold up to eight separate images. The user can have a series of laptops connected to the boardroom table and switch the images from one to the next or have them all up at the same time. They could potentially have images from several laptops at the table, videoconference images, and dataconferencing simultaneously. It's about as high tech as it gets. Originally we selected the Vox table for the appropriateness of image and solution to the technology. We actually did lots of rooms, and everything from the boardroom down to what they call "huddle" rooms all have the same line, with Forums in varying configurations. Nienkämper was able to give us a single solution that spanned all the way through the building. Accenture employees have so many little conferences during the day that it was important for them to be able to plug in anytime, without needing to know four different ways to hook up a laptop.

Al Keller, *Construction/Project Manager:*

In the boardroom, we have a series of rectangular tables that are interconnected and also have special corner units that allow initially for a large square set-up that is open in the middle. But, using the same tables, the room can be configured into a classroom-style layout and other set-ups that allow for collaboration. The only special construction requirements were floor receptacles for power, data, and audiovisual sources that then allowed for connections to the tables. We also wanted to be able to reconfigure the room, so we did not hard-wire the tables to the floor boxes. The room is used almost daily, and not only by executive personnel.

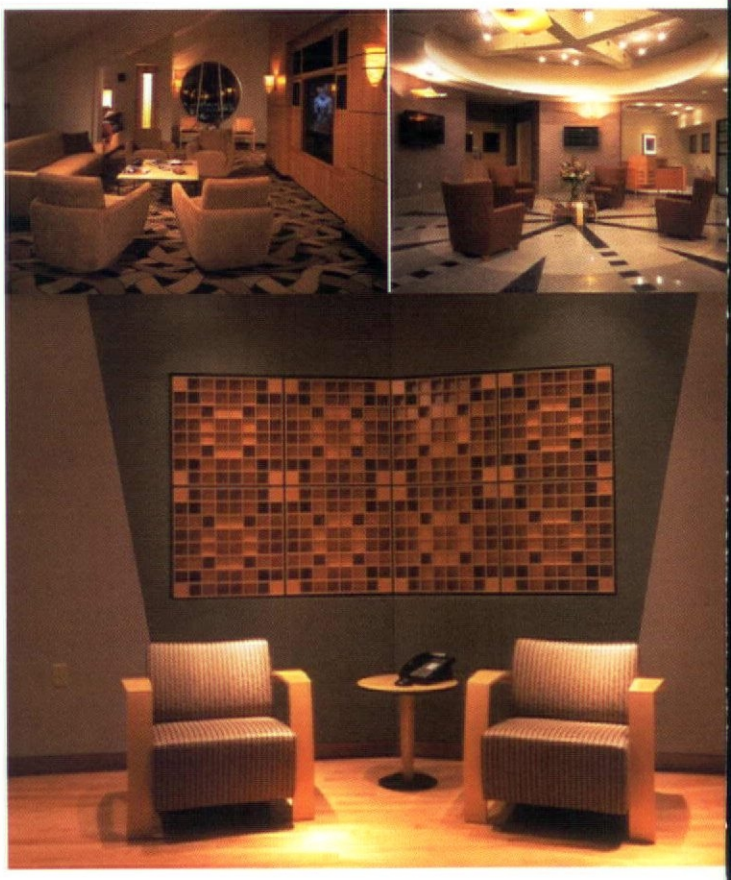
whatever they are." So if a company's boardroom requires, on occasion, that it be reconfigured into a training room, not only can the Vox Collection handle the changes in connectivity that are needed (they simply need to be specified into the Vox Forum), clients can also partner with the company to make modifications to furnishings when they are ordered.

"It was really an epiphany for us," says Müller. "At one point we realized that we were trying to make everyone fit into a box, but some people really do need something different." Nienkämper is not only willing to accommodate their customers' requested needs, the company consistently pushes the collection forward into new arenas to meet client needs even before they ask. This spring, Nienkämper introduces its Vox Linked Tables™, a lecture-type table that is perfect for executive training centers. These tables incorporate the key elements of the Vox conference and meeting tables, with embedded Vox Forums and cable management systems and a sleek, curved design that is available in a variety of wood and laminate finishes. And Müller says that he has been ruminating over concepts for Vox seating. Until then, the company's Senator boardroom chairs work well. Aside from the Vox Collection, designers should also take special note of Nienkämper's lounge and reception seating (see "Perspectives..." this page).

An Eye to the Future

"We're always keeping an ear to the ground to learn what technology will be coming out next," says Müller, "to see what we can incorporate into our collection." So does AVI's Joel Dougherty. "Web based technologies, better and less expensive IP networks for videoconferencing, and wireless technologies are making rapid strides," he says. "On the projection front, Draper is introducing a dramatic new holographic rear projection system called HoloView that is easier to use and more flexible to install than other holographic screens," which will undoubtedly be a favorite for corporate showplaces. But no matter what kind of corporate room is needed, Nienkämper and Audio Visual Innovations will continue to look for new and better ways to help architects, designers, and facilities managers to integrate these spaces for today and tomorrow. ■





photos: courtesy of Nienkämper and Russ Berger Design Group

Perspectives...

Russ Berger Design Group
Dallas, Texas
Design Profile: Acoustics and architecture for recording and broadcast studios
Recent Projects: NFL Films World Headquarters, New Jersey; Ion Storm, Texas; Media Resource Group, Tennessee

Robert Traub, *AIA, Design Principal:*

We are huge fans of Nienkämper. We have used some of their Vox pieces—the NFL Headquarters has a Vox console for two big-screen monitors and we used the table years ago in a videoconference room—I think it was one of the first Vox installations.

But in our industry it's the pieces that matter, and Nienkämper continues to show me product that is perfect for us. The quality they bring to the table is unmatched (our spaces take a fair amount of abuse, with recording artists and what not), and they fit well with the technical edge that we tend to put into our spaces. We always think of Nienkämper as the first people to go to because of their design sense—our spaces are little handcrafted jewel boxes, and we need Nienkämper to polish off the overall aesthetic for us. They are not the trendy element on the block; when you see the furniture, it looks like the company has longevity.

But it's really the people in the organization, from our local rep to Klaus Nienkämper, the company's founder—they always go out of their way to make sure they hear what you say, and they can adapt the product to fit the criteria.

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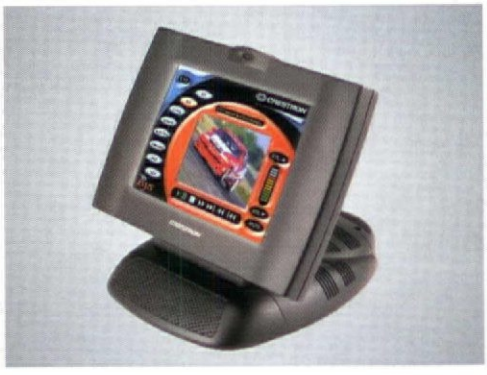


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- Ambulatory (outpatient) Care Facilities
- Long-Term Care/Assisted Living Facilities
- Health and Fitness Facilities

Eligible projects in these categories include any environment in which the primary purpose is to provide healthcare and related services.

Student Category:

Awards will be given for innovative design solutions that enhance the quality of healthcare delivery. Entries can include, but are not limited to, Healthcare Products (furniture, furnishings, etc.); Design Elements (color, sound, light, etc.); Healthcare Settings (patient areas, examination rooms, corridors, etc.); or Technology (equipment, systems, etc.)

judging criteria

Professional entries will be judged on the following information, which must be included in the binder submitted:

- Visual and graphic images that support an environment capable of improving the quality of healthcare
- A brief program statement (100 words) and a demonstrated response to it
- Demonstrated partnership between clients and design professionals
- The client's testimony that the project improved the quality of healthcare, for example: Demonstrated sensitivity to patient needs; Improved therapeutic outcomes; Enhanced staff performance; Increased visitor and community participation; Achieved higher satisfaction rating

Student entries will be judged on the following information, which must be included in the binder submitted:

- Visual and graphic images that support an environment capable of improving the quality of healthcare
- A brief project description (100 words) addressing how and why the project would improve the quality of healthcare

recognition/awards

- Winners will be announced at an awards presentation during HEALTHCARE DESIGN 2003, December 7-10, at the InterContinental Hotel in Miami
- A specially designed award will be presented to each winner
- Winners will be required to assemble presentation boards of winning projects for display at HEALTHCARE DESIGN 2003
- First-place winners will receive up to two complimentary registrations to HEALTHCARE DESIGN 2003, worth $1,100 each
- Winners will be published in an upcoming issue of *Contract* magazine featuring healthcare design
- Winners will be notified by July 28, 2003

rules for entry

Professional Categories:

- Submittals must not have been previously published in a national design magazine, or be published prior to special publication date in *Contract* magazine
- Submittals must be built and in use by June 1, 2003
- Submittals must be contained within one binder and must include professional-style 8 x 10 color photographs or 4 x 5 color transparencies, plus at least one floorplan
- Submittals must include project name and location and submittal category
- Design firm name and address must be provided in an opaque envelope at the back of the binder for purposes of anonymity
- Each submittal must include a $250 entry fee.

Student Category:

- Submittals must be contained within one binder and must include professional quality photographs or renderings
- Submittals must include project type and submittal category
- Student name, address, and verification of student status in the form of a letter from the school registrar certifying enrollment at the time the project was completed must be provided in an opaque envelope at the back of the binder for purposes of anonymity
- Each submittal must include a $25 entry fee to cover administrative costs

NO ENTRY FORM IS REQUIRED

All submittals must be received by 5:00 p.m. EST on **Friday, June 20, 2003**. Any submittals received after the deadline will be returned unopened to the sender

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The decision of the judges is final. The judges reserve the right to make no award.

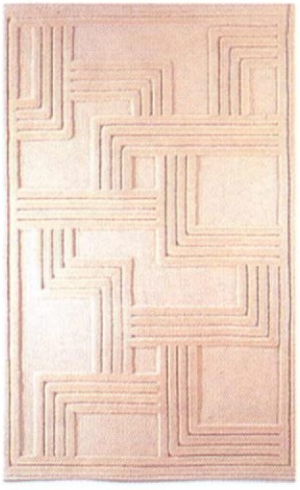
judges

Judges to be announced will include interior designers and architects with expertise in healthcare design, a member of the board of The Center for Health Design, and a board member of the American Institute of Architecture Students

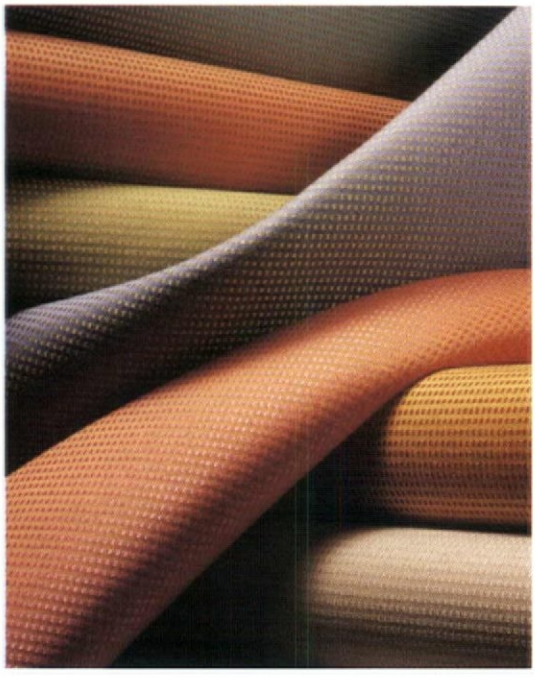
The competition is sponsored by *Contract* magazine in association with The Center for Health Design, the American Institute of Architecture Students, and Medquest Communications LLC.



81



83



82



84



85

81 **Pollack Space No. 631**

Pollack introduces three textiles: Icing on the Cake features a pearlescent color with a fine grained leather-like pattern. Take a Ribbing's viscose raffia teams with cotton yarn to produce a ribbed surface. Mah-Jongg's finely detailed pattern evokes Chinese motifs. *Circle No. 73*

82 **Rodolph Space No. 631**

The tiny, boxed, cross-dyed textile Flirt from Rodolph combines the classic look of cotton with an accent of luster. Offered in eight colorways, Flirt can stand alone or coordinate with the company's autumn line up. *Circle No. 74*

83 **Edward Fields Space No. 635**

An architectural linear pattern makes up Embassy Court, a custom carpet design from Edward Fields. Originally created by Marion Dorn, the carpet is fabricated in 100-percent virgin wool and can be specified as a custom-sized area rug or as a wall-to-wall floorcovering solution. *Circle No. 77*

84 ***Maya Romanoff Space No. 1611**

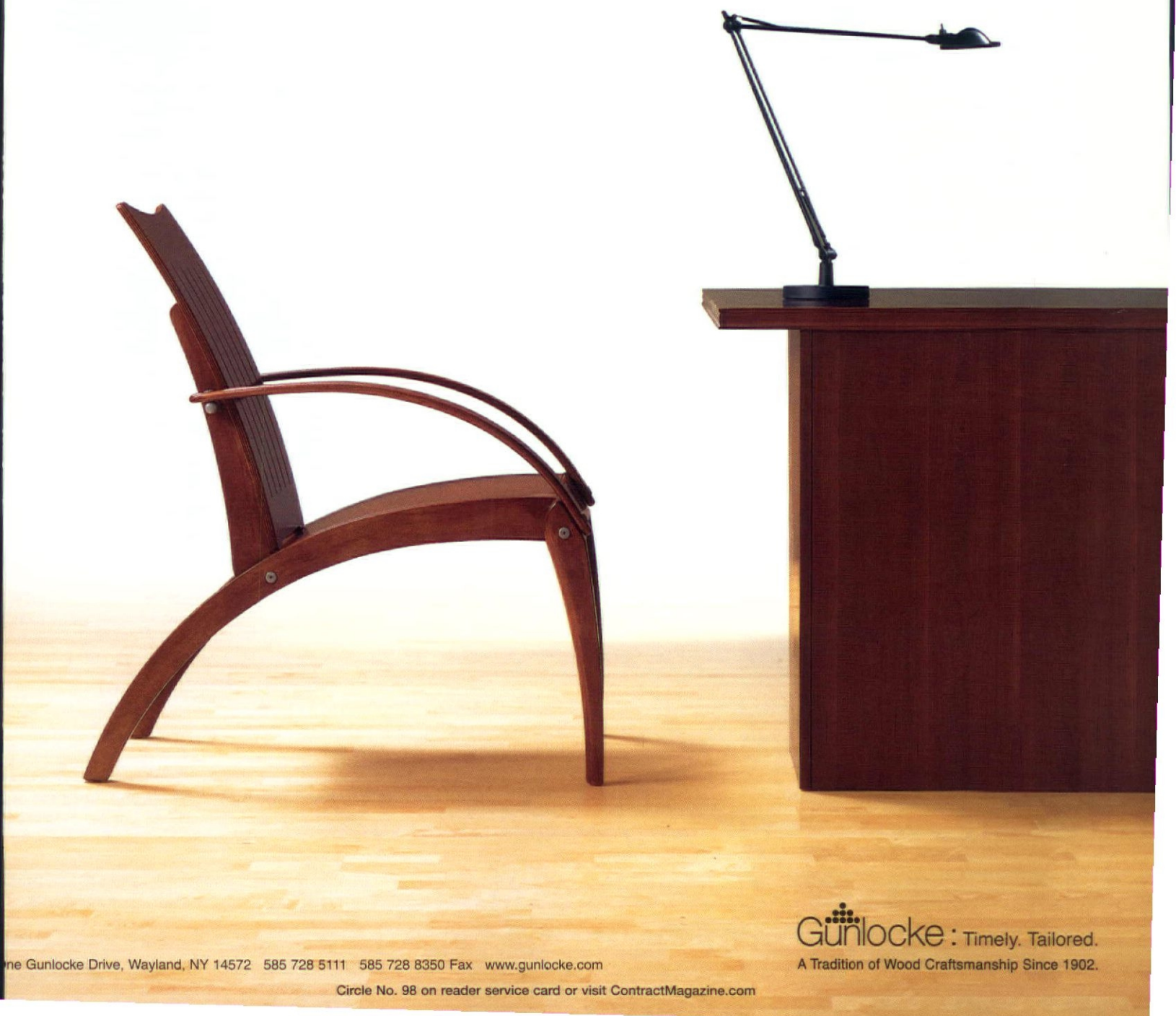
Made of glass beads, Beadazzled™ from Maya Romanoff integrates light and texture to reflect surrounding colors. The flexible wallcovering can be wrapped around columns, and is available in white, cream, taupe, gold, and silver. *Circle No. 78*

85 **Heltzer Space No. 1800**

As part of Heltzer's Café Collection T-Pedestal is made from stainless steel with a base of cast concrete. The Round Pedestal Table, of the Sedona collection, has a stainless steel base that can be topped with either limestone or teak. *Circle No. 70*

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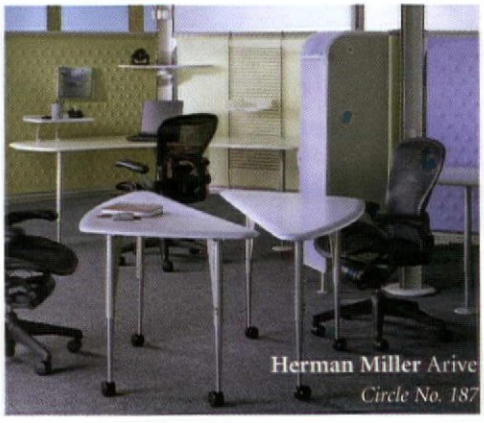
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Dauphin Join Me
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Herman Miller Arive
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Office Personality

Mobile tables allow employees to customize work spaces to match their style and individuality

By Danine Alati

Luckily for manufacturers, the need for mobile furniture did not die with the demise of the dot-com era. Marci Scronic, IIDA, the new interior design lead at RNL Design in Phoenix, says, "The office of the future needs to be recreated with a small footprint, flexibility, technology, and an environment that allows end users to customize it to meet their own personal work styles." Mobile tables fit in perfectly with this business model, as they offer the necessary flexibility and versatility.

"Mobile tables are not just used for collaborative work groups such as creative departments, research and development teams, and marketing teams, but also when a given individual's work function requires flexibility," explains Sheila Spriggs Nall, ASID, director of interior design at KSS Architects in Princeton, N.J. At one time an employee may be doing work that does not require extensive horizontal surface, but later in the day that same employee may need more workspace, which is when a mobile table would come in handy.

"People are using mobile tables for things designers might not have ever imagined," Scronic notes. "Today, workers feel comfortable adjusting their work environment to fit their own personal style. The traditional static office does not seem to function in this fast-paced work setting. It is the responsibility of designers to give them these tools to be more productive."

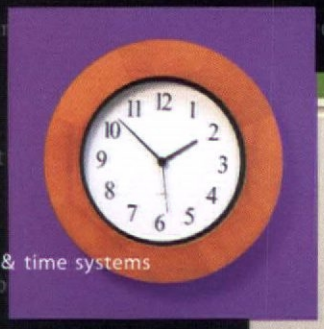
Mobile tables do not just stand in meeting or teaming spaces, but are being integrated into personal workspaces. Nall notices, "Mobile table manufacturers are trying to differentiate themselves by providing interesting materials, fun colors, new shapes and adjustability, and offering a variety of privacy screens and hang-on components to support various tasks. By definition, mobile tables are not 'tethered' to the built environment by power and data whips and connections." She continues, "However, as the use of mobile tables has broadened…many manufacturers have developed portable power columns or posts that tables can butt to access power and data services."



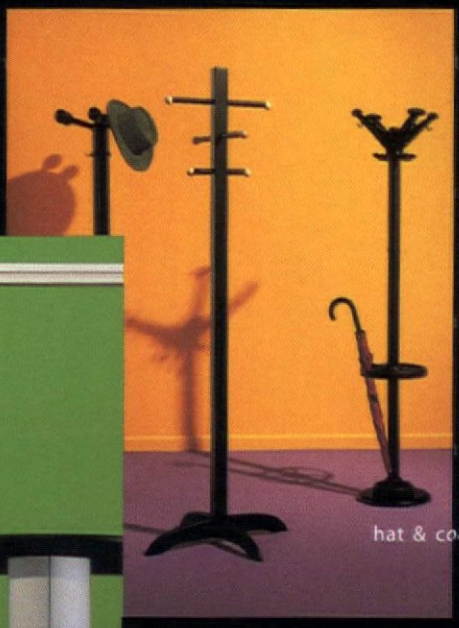
Versteel Tim Meeting Table
Circle No. 188

These products must remain lightweight and flexible enough to use in a variety of settings, to meld with the overall office design scheme when the tables are visible to the public, properly scaled when they must stow away between uses, and be diverse in look and function to satisfy a variety of end users. As the office environment remains fluid and companies continue to reconfigure floor plans to support corporate downsizing, the call for diverse mobile furniture will only continue.

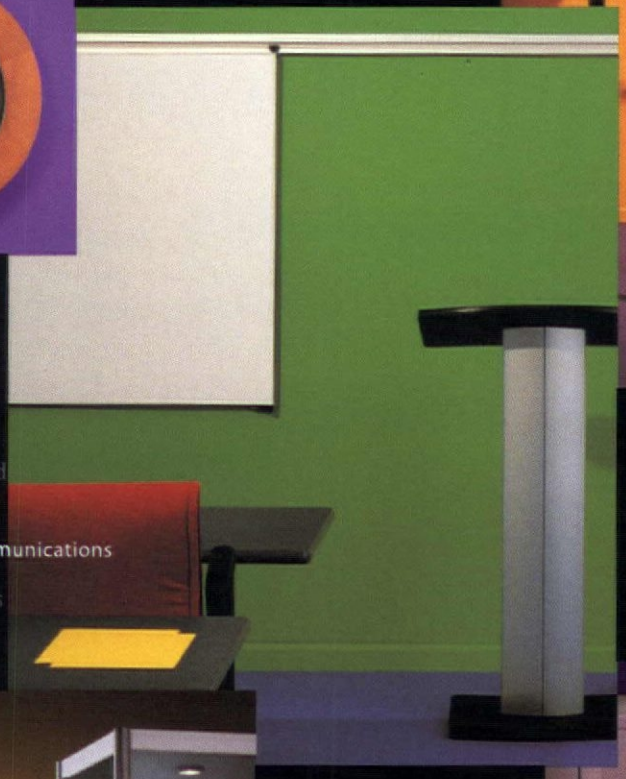
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clocks & time systems

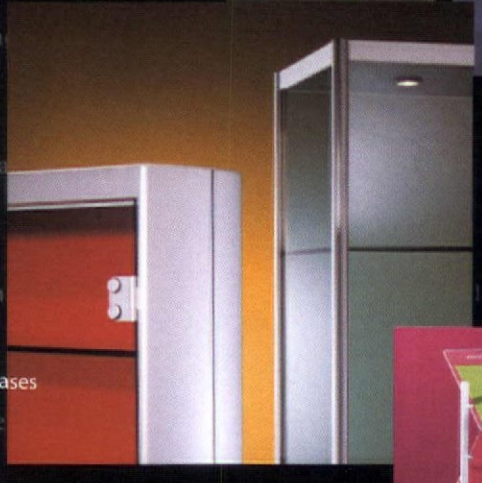


hat & coat trees



visual communications

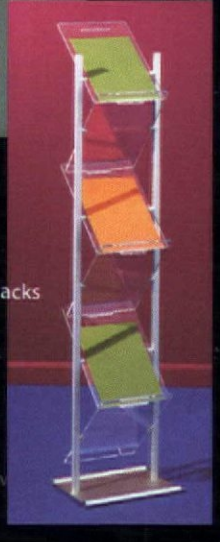
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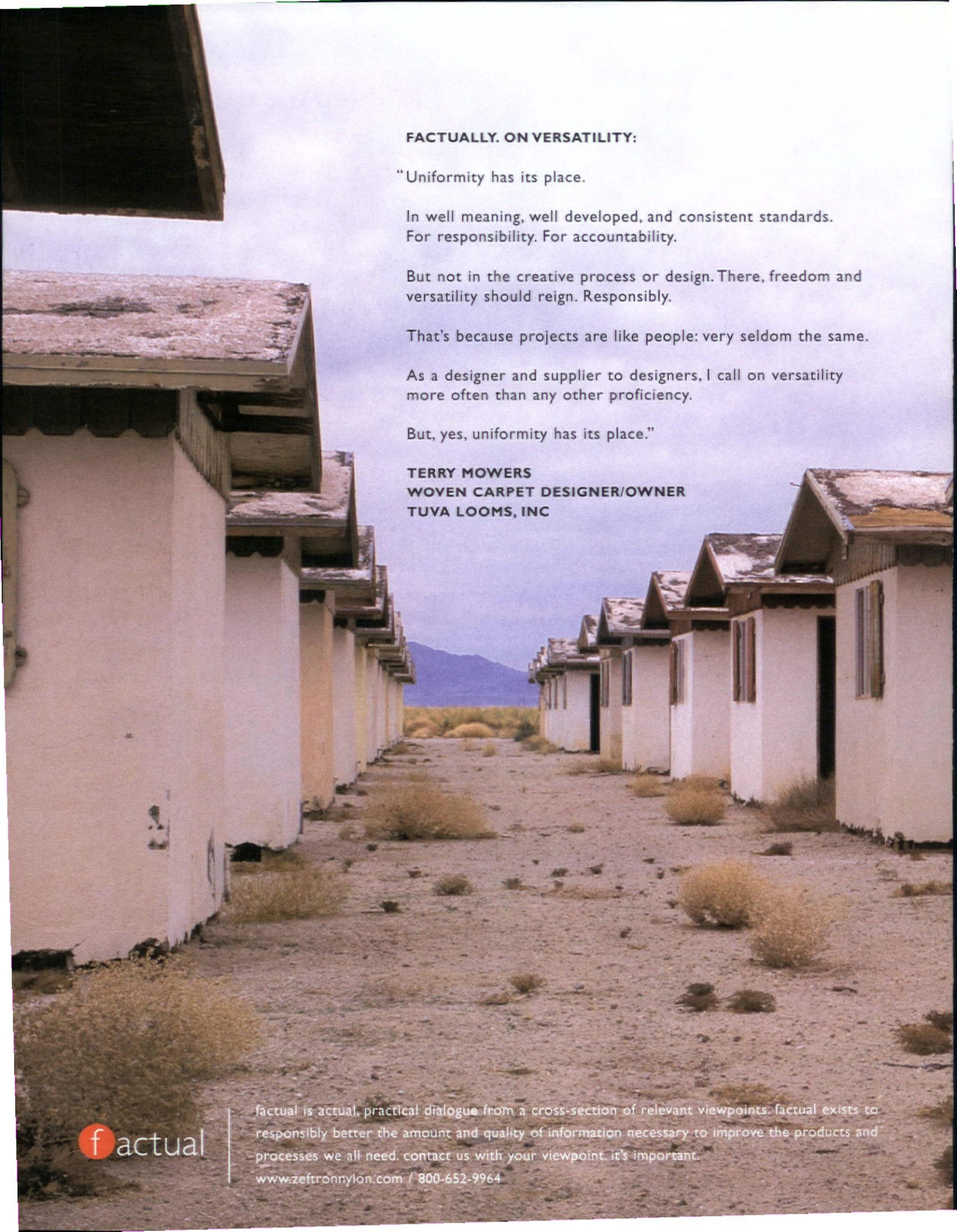
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At the End of the Day

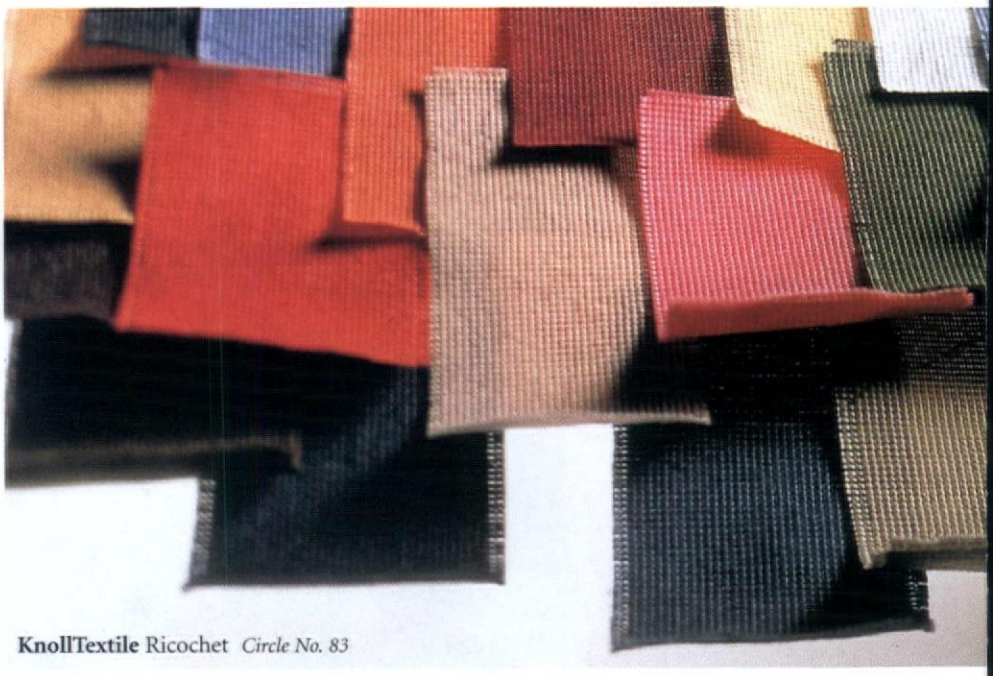
Green is a claim that holds meaning in the contract textile industry, but there is definitely room to deepen the shade

By Jennifer Thiele Busch

When Designtex introduced its Climatex Lifecycle fabrics in 1995, designed in partnership with William McDonough and Michael Braungart of McDonough Braungart Design Chemistry, it became a pioneer in an industry that was only beginning to awaken to the possibilities of sustainable design. Since that time, the U.S. commercial textile industry has made considerable strides in the green arena, in terms of developing fabrics that contain recycled content and/or are recyclable or compostable, while maintaining the aesthetic qualities and performance characteristics the A&D community demands. But while they are patting themselves on the back for a job well begun, textile industry representatives admit that the product segment still has a long march ahead on the road to sustainability.

One thing that makes the development of a sustainable textile industry complicated is that a commercial fabric is typically not a stand-alone product. Contract textiles are component products, most often applied to something else, as in upholstery or panel fabrics. This very reality removes a considerable amount of control from the textile industry when it comes to the ultimate goals of sustainability. "We have conquered the aesthetic and durability issues regarding recyclable textiles," explains textile designer Kristie Strasen of Strasen•Frost Associates. "But what does it all mean until you start closing that loop?"

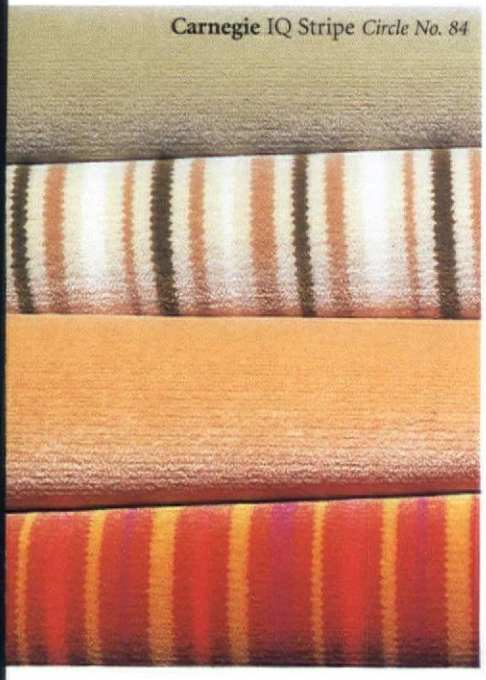
Strasen is not being pessimistic, and she passionately believes in the good and positive leadership role that the textile industry has assumed in the realm of commercial furnishings and finishes. But her comments point to a very real hurdle. Currently, there is no widespread process in place to separate recyclable textiles from the chairs (and other furniture) that they adorn, and reclaim them for recycling at the end of their useful life. More importantly, there is no real incentive to do so. "If a fabric is 100 percent pure polyester without contaminants, in theory you could rip that fabric off a chair and recycle it, but there is not enough quantity to make that viable," says Strasen.



KnollTextile Ricochet *Circle No. 83*

Realistically, many fabrics available to the industry are not constructed of 100 percent recyclable fiber, since the use and blending of different yarns to create varying looks, feels, and textures is part of the art and beauty of textile design. And something as commonplace and important as the introduction of inherent or applied fire-retardant treatments—a huge safety and welfare issue—can add contaminants. Not only that, but once a bolt of fabric leaves a jobber's warehouse, the supplier has little control over what happens to it. Does the furniture manufacturer apply an additional finish? What type of adhesive is used in the application process? All these factors can introduce contaminants and ultimately affect a textile's ability to be recycled.

Strasen recently contributed her design talents and technical capabilities to the development of

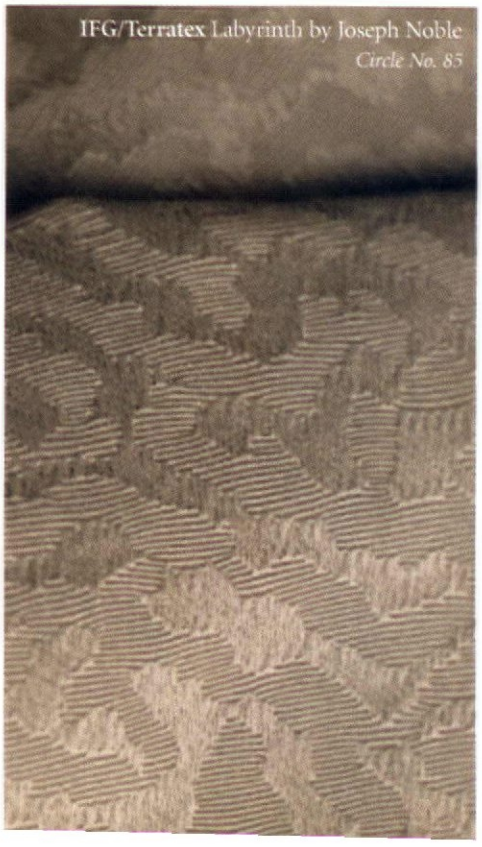


Carnegie IQ Stripe *Circle No. 84*

the Environmental Impact Collection, created by Designtex in partnership with Steelcase Textiles. This collection truly represents another milestone in the development of sustainable textiles because it does not require a backing. Yet who really knows, if a pattern is specified as COM for use on another manufacturers' product, whether that manufacturer is slapping a backing on it anyway? Until the furniture manufacturers collectively commit to addressing these issues, Strasen says, the true recyclability of commercial textiles remains elusive.

Heather Bush, design director of Carnegie Fabrics—another commercial textile company that has firmly demonstrated its commitment to sustainable design—observes that more and more parties are dedicated to the sustainable design initiative in the commercial textile arena, including chemical/fiber companies, dye suppliers, textile mills, textile designers, and jobbers. "It's a very exciting time," she says. "There are so many different sides to this issue, but a lot of companies on the development side are coming together to form partnerships." Bringing the furniture manufacturers into the equation, she says, is the next logical partnership for achieving the ultimate goal.

And what is that goal? "Ultimately, a recyclable product is not the solution," Bush says. "The goal is to redesign the entire process, as well as the products. You have to look at the raw materials, the production process, the packaging, the shipping, how the product is used." She adds, "Everybody is working on this. They may not want to talk about it because it involves some proprietary research and development. But everybody is working on this." LEED, she says, is definitely influencing that effort. These assurances bode well for future innovation.



IFG/Terratex Labyrinth by Joseph Noble *Circle No. 85*

Paul Benotti, director of marketing and brand strategy for Interface Fabrics Group (IFG), the company that markets Terratex® branded fabrics, agrees that several key issues constitute the next best steps in evolution toward a sustainable textile industry. "Green textile production has moved past recycled content to the process behind it and to the chemicals and dyestuffs that go into it," he says. IFG, for example, is currently developing a protocol to establish environmental criteria for all dyestuffs and chemicals used in production. While Benotti acknowledges that the strict use of environmentally sound dyes could potentially limit designers' aesthetic choices until current technology is improved, the Terratex brand has always emphasized the fact that the quest for sustainability is an evolutionary process. And there is no reason to believe that environmentally sound dye chemistry will not continue to evolve. IFG is also pioneering the use of renewable energy resources. The company has recently announced that it is turning to wind power to fuel 10 percent of its electrical energy needs at its Maine and Massachusetts operations.

"There is no perfect product, no perfect answer," says Benotti. "But the industry is evolving toward a common goal, which is a good goal." Change is in the air.

taking flight

Davis introduces a new benchmark for public space seating to the American market with the European-designed Aero

By Danine Alati

When Danny Davis, president of Davis Furniture, saw a sleek new European bench some years ago, he instantly knew that he wanted his company to license it in the United States. Designed by Barcelona-based Liévore-Altherr-Molina and licensed in Europe by Sellex, the Aero Bench is the product that Davis "fell in love with at first sight," according to Sandy Soroush, Davis senior vice president. "Danny proceeded to 'court' Sellex for the next two years until he wore them down," she adds with a chuckle.

It wasn't that Sellex was skeptical about working with Davis Furniture, but the Spanish company had never before licensed a product. However, Andrés Muñoz, president of Sellex, says that they ultimately favored the partnership because "Davis has experience working with European companies. They showed an interest practically from the moment Aero was presented, and gained our trust."

Aero caught Davis' eye because of the "uniqueness of design," Soroush says, and her company was further committed to producing the product because of the use of aluminum. "We liked the ecological aspect of aluminum, and also the clean aesthetic it produces," she adds.

Other considerations made aluminum an obvious material choice for this bench. Designers Alberto Liévore, Jeanette Altherr, and Manel Molina explain that in response to a customer need for public space benches, they opted to forgo a traditional bench construction in favor of "one single sweeping piece for a better synthesis of form." They say, "The challenge was to create a structure that would be simple in shape but structurally very resistant, using the smallest possible number of elements to achieve visual tranquility in rapport with the rigorously modern style of its basic architecture."

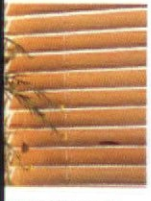
Aluminum emerged as the ideal material selection for its lightness and strength. "We pictured the bench like an aeroplane wing resting on an almost immaterial structure, as if it was floating in the air," they continue. "We thought back to the times of the early years of aeronautics and came up with supporting structures, struts, textured metal plates, aluminum, and stainless steel." Through this natural progression, the name Aero logically arose.

Offered in three models—all aluminum, polyurethane back and seat, and upholstered—Aero complements a plethora of indoor and outdoor settings, from airports, to restaurants, to atria. Benches may be wall-hung for a floating effect, ganged together, or attached back-to-back, in lengths varying from two to seven seats. Amazingly, the seven-seater only requires two legs, due to the durable, interlocking, internal webbed structure of the aluminum extrusions. The options of attaching either wood, black polyurethane, or upholstered arms, adding side tables, or eliminating the back altogether only enhance Aero's versatility. C *Circle No. 189 NeoCon® Space No. 3-115*



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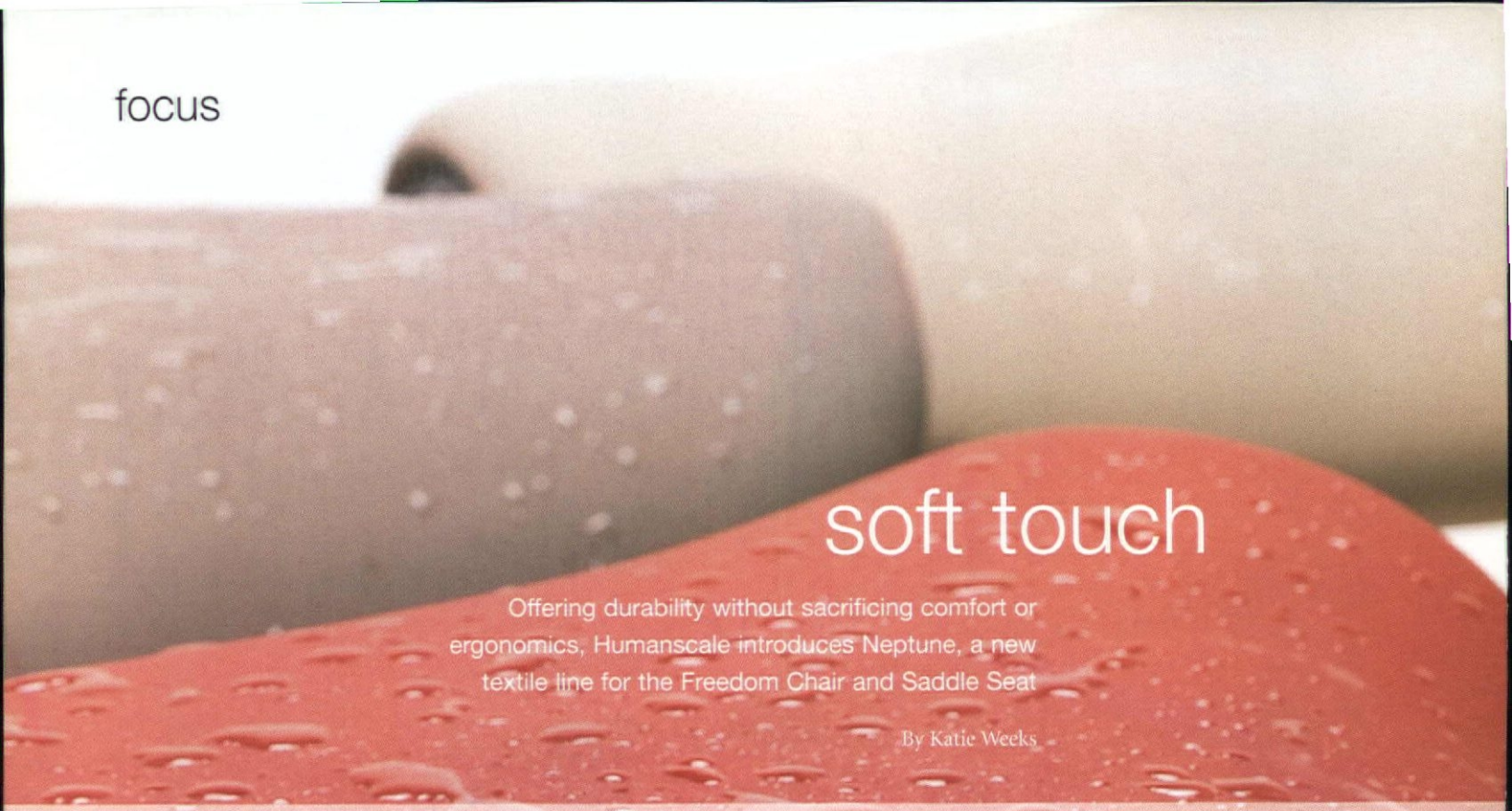
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soft touch

Offering durability without sacrificing comfort or ergonomics, Humanscale introduces Neptune, a new textile line for the Freedom Chair and Saddle Seat

By Katie Weeks

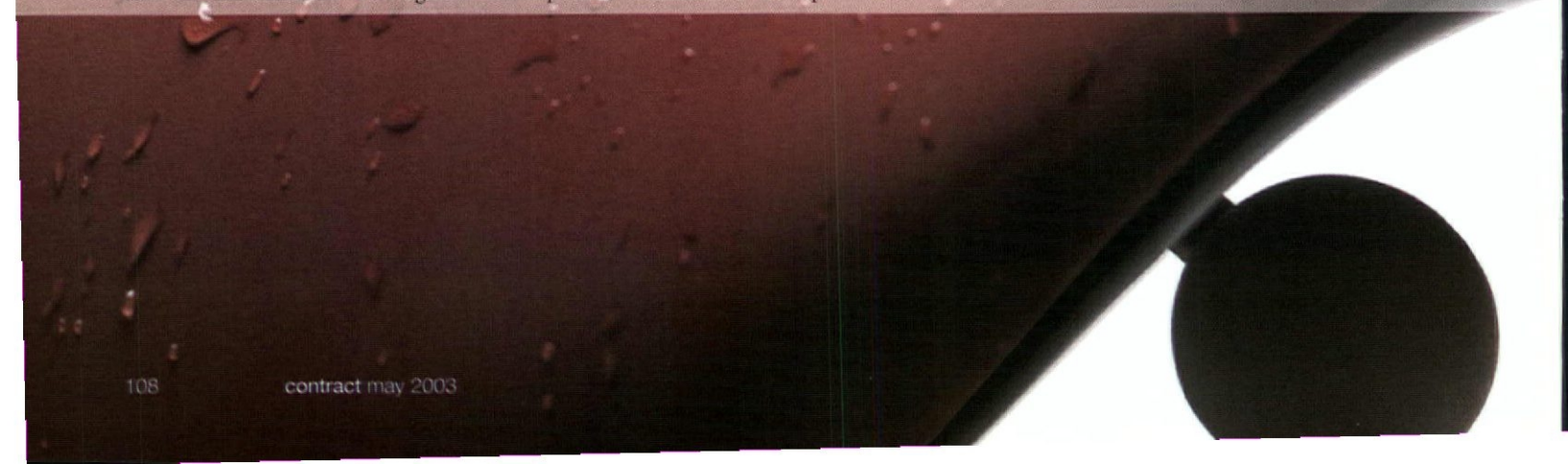
Since its introduction in 1999, Niels Diffrient's Freedom Chair for Humanscale has won a number of design awards for its ergonomic design and much acclaim as a next-generation task chair. Following the initial success, the company later added the Saddle Seat, a companion stool. Now, looking to expand the line's use in healthcare and laboratory environments, Humanscale has introduced Neptune, a new anti-microbial, water-repellent textile designed specifically for the Freedom Chair and Saddle Seat.

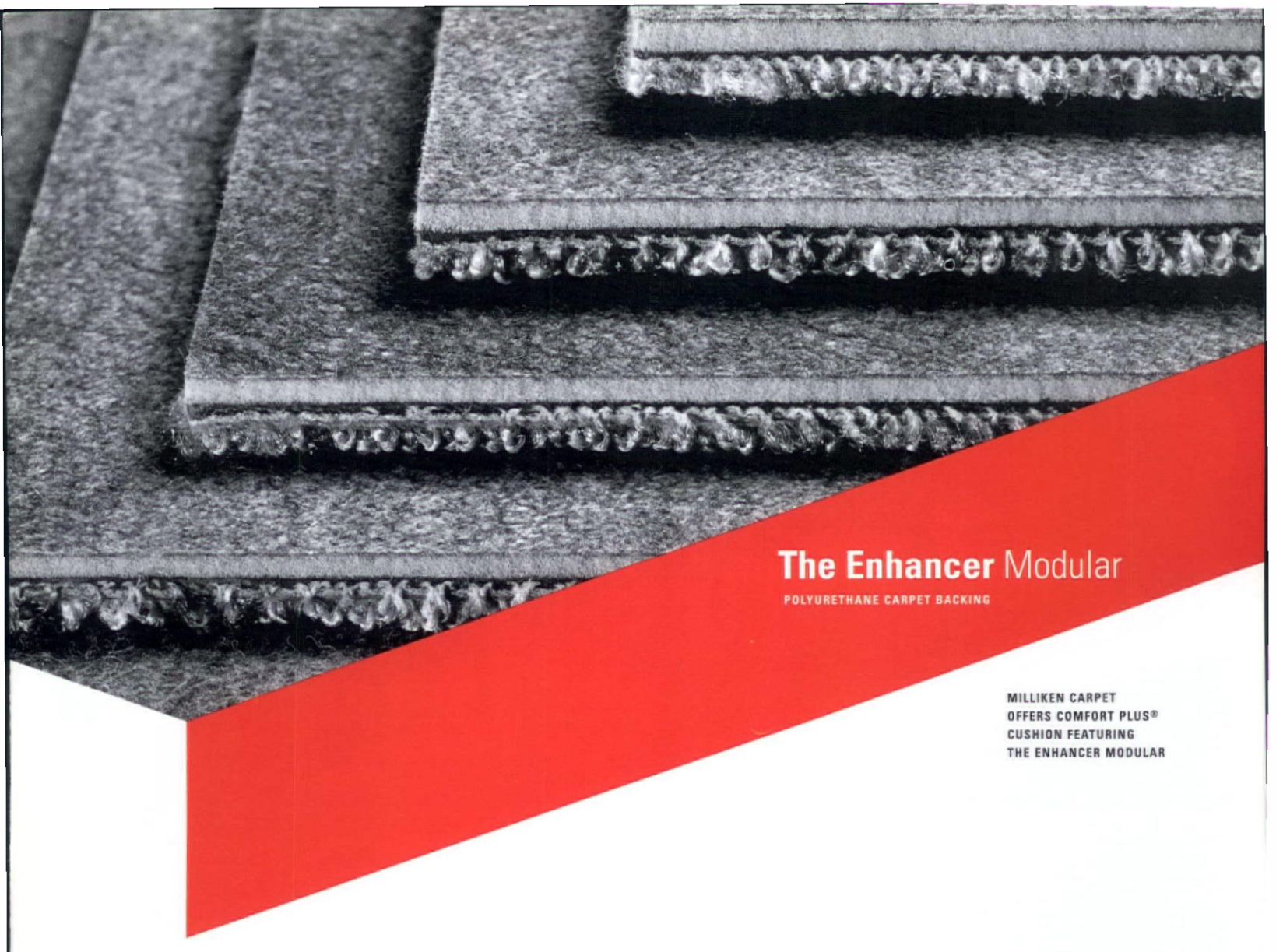
Neptune evolved out of two different needs. First, Humanscale saw a market need for a product that could be used in healthcare environments, which require durable fabrics, says Tom Revelle, vice president of marketing. Second, Humanscale wanted to develop a skin-like material that was breathable, functional and wipeable. Starting from scratch, designer Elizabeth Whelan worked with Diffrient and Humanscale president Robert King. "We have pretty particular criteria that we need to meet because the cushions are so unique in their ergonomic shape and support," Whelan says of outfitting the Freedom Chair and Saddle Seat. In considering various materials, the trio sought a four-way stretch fabric that wouldn't distort the Freedom Chair's ergonomically designed cushion; met the durability, anti-microbial and anti-bacterial requirements of the healthcare industry; and was aesthetically pleasing.

"Keeping these criteria in mind, we knew we wanted a very wipeable surface, and as we looked around urethane seemed to be a possibility," Whelan says. Deciding on urethane as the final surfacing choice, they found a supplier to cast on the material. Throughout development, Humanscale set up checkpoints to monitor the textile's quality, Whelan says. "Things we don't normally encounter in terms of textile design are things we have to work through on a daily basis with the Freedom Chair," she adds. At one point, she says, the original embossing had to be changed and re-tested, while during beta testing—where Freedom Chairs and Saddle Seats featuring Neptune were tested by end users—the finish on the line's black option had to be adjusted. "That's when the challenges appear. It's those things in real-life situations when the fabric is made into the cushion and installed into the chair," Whelan explains. "The biggest challenge was following the concept through to production. It's inevitable that something's going to come up and challenge that."

These challenges, however, only improved the final outcome. The final version of Neptune features a soft, slight suede touch that is available in eight colors. Taking its cue from the textile's name—the god of the sea in Roman mythology—Neptune's palette features four neutrals and four rich undersea colors. In addition to its soft feel, the upholstery is highly resistant to abrasion, bacteria, and staining. It exceeds general contract durability requirements by five times, and has a near-perfect score on the anti-microbial and anti-bacterial tests, and is more environmentally friendly than other water-resistant fabrics. "It's waterproof, but it feels more like a fabric and a knit," says Revelle. "It has a great hand to it as opposed to a lot of waterproof textiles that feel very plastic-like." Whelan adds. "For something so durable and heavy duty, it really performs well. It's a pleasure to sit on and use." C

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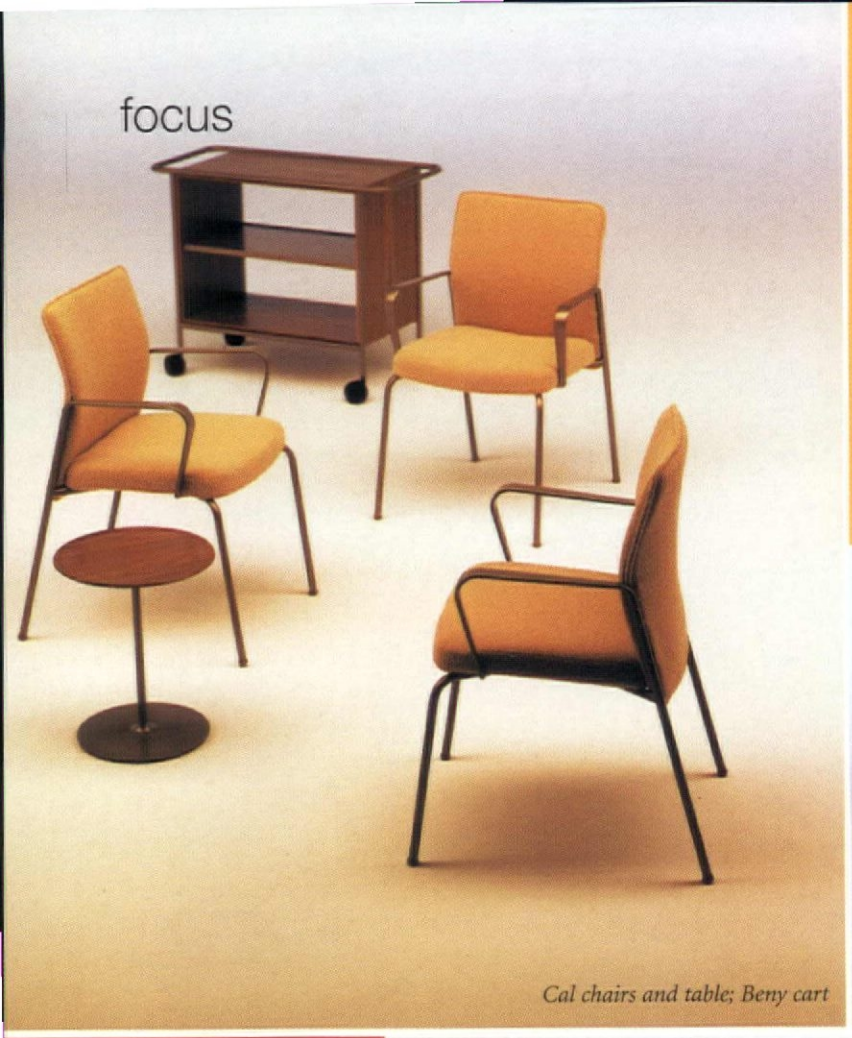
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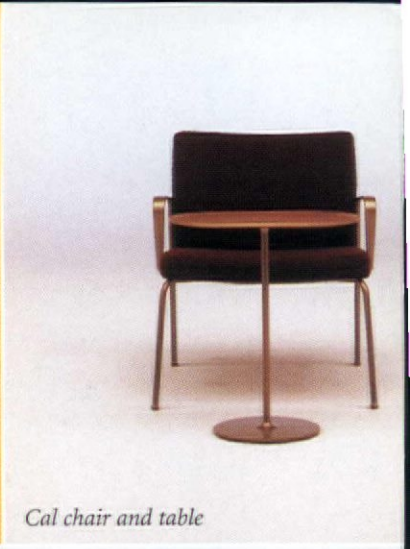
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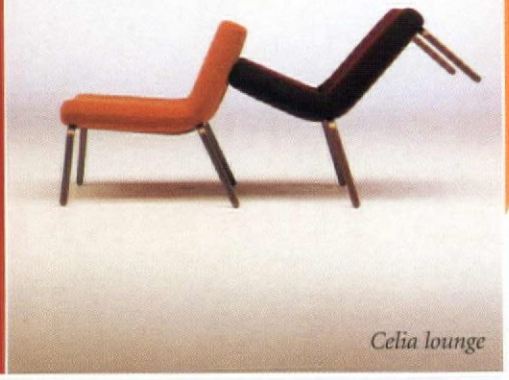
Cal chairs and table; Beny cart



Cal chair and table



Ruben chaise



Celia lounge

All That Jazz



Ruben sofa and table



Ruben lounge and side chairs

Mark Kapka designs Keilhauer's most comprehensive furniture collection ever—with pieces to support the way people really want to live and work

By Danine Alati

It's evident that working as we know it has changed in the 21st century. Worlds are colliding with homier feeling offices and corporations that allow employees to work at home. "There's a much muddier line between work and home," notes Jackie Maze, vice president, sales and marketing at Keilhauer in Toronto. "With the advent of the Internet, home offices, and the 24/7 office with employees working around the clock to keep up with business in all parts of the world, there's not as much differentiation between work and home." In response to this transition in office culture, Keilhauer introduces an extensive furniture line that complements the newfound work style.

The Kapka Collection, designed by Mark Kapka, represents Keilhauer's largest furniture introduction ever, with pieces to satisfy diverse applications and uses, from informal corporate, to hospitality, to loft-like residential settings. "We've never done a collection this big before—one that crosses quite as many boundaries," Maze says. "We've done a sofa with matching table, or added one new piece to complement or update a niche that we're in, but never a whole group of pieces with the total extent of this collection. It's a big anchor. It gives you something to work with, and you can add to it. And it gives the specifier more flexibility."

Keilhauer commissioned Kapka to create the collection, as his design sensibility closely matches what the company was hoping to accomplish. Kapka himself had been noticing a shift in the office climate, where "the office was becoming more domesticized and the home more of a place of work," he says. "We did not set out to create 'furniture as machine,' but it was more about the qualitative aspects—comfort, material, attitude—to continue within the evolving environment."

Named for Cuban jazz musicians, pieces of the Kapka Collection subtly reflect mid-century design. "It's vaguely familiar, but more current," Kapka says. "It evokes that mid-century feel without being too derivative." Cal marks Kapka's attempt to deviate from the typical, fully upholstered lounge chair. With an upholstered seat and thin upholstered back set on a tubular, cast aluminum frame, the scale is lighter, lower, and wider than the average lounge. A side chair version and slim-lined, round table available in three heights with an oval or circular top, complete the Cal line. And the Beny cart serves as a companion piece, with a steel frame and wood veneer construction that offers a refined and not quite so utilitarian storage option. Inspired by old cars whose seats are more bench-like than the bucket seats of contemporary autos, Celia was designed to be "just a chair," Kapka says, with a plush seat and back resting upon an oval tube base for a lightweight construction.

The Ruben line—comprising a sofa, lounge, chaise, side chair, and table—offers the most overtly residential feeling with an aesthetic reminiscent of 1930s salon furniture. Derived from the archetypal chair drawn as a kid, Ruben's distinct aesthetic emerges from a stacking of dissimilar materials. "The line started with a side chair that gets away from the ubiquitous, overly familiar wood chair," Kapka explains. The supple, tightly upholstered seat and back contrast with the wood base and thin, tubular steel arms. The fully upholstered sofa exudes a sculptural form, with arms that wrap around to become the back. And Ruben tables may be all wood or wood coupled with a drop-in, back-painted glass surface.

"I've done contract-oriented furniture in the past with a strictly contract feel in the old sense," Kapka notes, "but now I've bucked up against it. Why can't American business furniture have the qualities of Italian residential pieces? That's what I'm moving toward." He continues, "I'm obsessive about detailing, and I love the craft aspect about furniture and creating a piece for manufacturing that has refinement to it." ■ *Circle No. 191 NeoCon® Space No. 373*

Firm Yet Flexible

Used in myriad applications from furniture to finishings to everyday items, plastic maintains its popularity

By Katie Weeks

Think back over your day and try to figure out how many plastic things you've used thus far. Chances are, you used a variety of plastics before even stepping outside of your home. Your alarm clock, your shampoo bottle, and your toothbrush? All plastic. And what about the Aeron chair you're now perched on? Part plastic, too.

The prominence of plastics in today's world is hard to ignore. The building and construction industry is the nation's second largest consumer of plastics (behind packaging), according to the Society of the Plastics Industry. According to the Society, "Plastics' popularity and wide usage can be attributed to one basic fact: Because of their range of properties and design technologies, plastics offer consumer benefits unsurpassed by other materials." Opinions on plastic, however, are not all favorable. While plastics deteriorate, they never fully decompose, which doesn't sit well with environmentally conscious consumers. In rebuttal, plastic proponents argue that glass, paper, and aluminum also do not decompose completely. Often, the argument centers around plastics' durability and lifespan.



Kartell Form *Circle No. 192*

Where does this durability come from? Plastics, also referred to as resins, are polymers, meaning they consist of large chainlike molecules containing carbon. During polymerization, these polymers are formed into a plastic state by the addition of small molecules. There are two basic sets of polymers: thermoplastics (which can be repeatedly melted and solidified and make up the majority of polymers) and thermosets (which cannot be remelted or reprocessed). Natural polymers include tar, shellac, tortoise shell, and tree saps that produce amber and latex. By processing these natural elements with heat and pressure, entrepreneurs found they could be made into a number of items including jewelry and clips.

In the 1800s, people began chemically modifying natural polymers to produce things like vulcanized rubber, gun cotton, and celluloid. In 1862, Alexander Parkes unveiled the first man-made plastic at the 1862 Great International Exhibition in London. Dubbed Parkesine, it was derived from cellulose that was heated and molded and retained the molded shape. Although Parkesine lost public favor when investors backed out due to high costs, the push for developing plastics continued. By the 1950s, Rayon, Cellophane, Bakelite, PVC, Polyethylene, Saran, Teflon, Nylon, and Velcro (all plastics) had hit the shelves.



Segis Pacific *Circle No. 193*

Today, plastics are used in an array of contract applications. "All of our products, except for one, are plastic," says Christine Muller, marketing/PR for Kartell US. "Plastic has come a long way since the 1950s from regular ABS to new polycarbonates. Kartell uses a host of plastic compounds. The actual chemical compounds have been so developed in the 21st century that we can do many designs," she says. "You can do a lot with plastic in its characteristics—its shape, its design and its play on color."



LucePlan Arco *Circle No. 194*

This flexibility, when married with plastics' durability, helps the material maintain its popularity. "Without plastics, there are many design features you wouldn't have today," says Tim Strehl, business director for nylons, plastics and polymers, and nylon industrial fibers for Solutia. "You can see the design changes that have taken place in a lot of the items you touch on a day-to-day basis and many have been driven by the advances in materials—many times through the advances of plastics. It changes the way we look and see the world."



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lights out

Incorporating daylight into office design can boost employee productivity, reduce absenteeism, and slash energy costs

By Diana Mosher

Studies have shown that increasing the amount of daylight in schools can increase children's reading and math test scores by as much as 14 percent. Retail environments also benefit when natural light is introduced, according to a study conducted by Home Depot, which found that sales increased following the installation of a skylight. Now office planners are also embracing the natural light concept. In addition to reducing employee absenteeism and increasing productivity, daylighting techniques can also slash energy bills. "We did a study that demonstrates interior lighting is 36 percent of the energy cost in a typical office building," says Karen Niemi, principal and director of interiors at Yost Grube Hall in Portland, Ore. These days, most of her firm's projects are designed with an eye toward a LEED silver or gold rating, and daylighting techniques are key to achieving these goals.

"We're seeing a trend to use daylight more where possible," says Phil Dordai, a principal in Hillier's Princeton, N.J., office. "The dilemma is that once you've brought it inside, you need to control it and manipulate it." Hillier has designed light shelves, positioned about 7 ft. high on a transom, that redirect the daylight up onto the ceiling. With its tiles acting as a diffuser, the ceiling distributes the light downward. "People sitting at computer screens need sufficient light," adds Dordai. A readily available measure of success for office daylighting techniques—which so far are only being used for ambient lighting—is being able to turn off the electric lights overhead.

"Horizontal light shelves of reflective material are an ideal way to introduce natural light into open plan areas and perimeter conference rooms," agrees Niemi. "They throw light back deeper into the space." According to Niemi, inboard conference rooms and work areas in deep floorplates can also enjoy daylight through installation of an atrium, clerestory windows, or skylights.

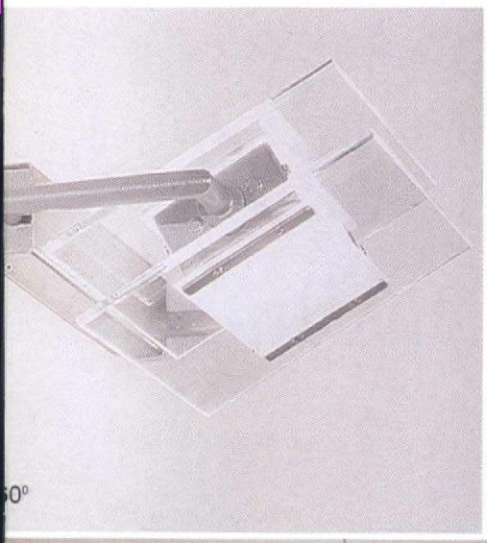
Task lighting is another effective way to reduce energy consumption in office environments. "Instead of lighting the whole room to 50 footcandles, the room can be lit to 35 footcandles and task lighting can be used when needed," says Gina Jackson, a technical coordinator at Solomon Cordwell Buenz & Associates (SCB) in Chicago. "This reduces the amount of light fixtures, lamps, and ultimately, energy consumption." While daylighting techniques aren't currently marketed for task lighting, they're being developed and Dordai predicts they'll be available in 10 to 15 years. "The Japanese have collected daylight from the roof and channeled it into a fiber optic tube that can then be distributed into a building," he explains. The next step will be to channel it to a desk as a task light. For now, Dordai is pleased with the array of new smaller and focusable task lamps on the market. Incandescent remains popular, but MR lamps are beginning to appear in office settings as they migrate from retail.



Todd Baisch, senior designer, interior design studio at SCB, reports a shift away from fluorescent to compact fluorescent or halogen lamps in task lighting. "They provide a warmer, less artificial type of light," he explains.

"We're increasingly seeing workers with more than one computer," adds Baisch. He and Jackson aim to give employees as much desktop control as possible. Gooseneck or movable stand-alones are replacing mounted task lighting. "Before people started working with computers, we thought in terms of a horizontal lighting surface," says Baisch. But now it's a vertical perspective. Baisch has also observed a move away from the typical two-by-four-in. downlight in a ceiling. Indirect lighting is preferable because it creates a softer-lit plane above, resulting in a more glare-free environment and a reduction in the "veiling" reflection factor on VDTs. But Baisch warns, "Don't hide all the light sources. There is the danger of going too far." He favors recessed, two-by-two-ft. pendants that can be called on to provide the right combination of indirect and direct lighting—or just one or the other. This solution contributes to the footcandle of the room without disturbing the comfort of the employees below. C

Solomon Cordwell Buenz & Associates included daylighting, indirect, and task lighting in its design of Tetra Pak's offices in Vernon Hills, Ill., to reduce energy consumption (above; Photo © 2003 Hedrich Blessing Photography).

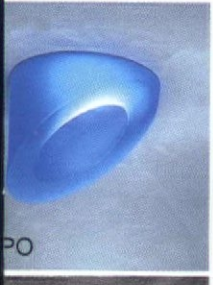


















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From Revolution to Evolution

The alternative workplace and teleworking have become ubiquitous as companies find novel approaches to improve productivity, aid in recruitment/retention, and smartly deploy real estate

By Eileen McMorrow

Alternative officing has become embedded. Corporate real estate managers and facilities managers are more sophisticated and more demanding when it comes to "officing" employees. The hype of the alt. office is over, but the assimilation of alternative workplaces continues. Today's workplace is the intersection of technology, space, process, and people to achieve business goals and enhance performance.

Telework, telecommuting, hoteling, satellite offices: Back in the 1980s, these were radical, almost futuristic ideas. But no more. According to the *Telework America Survey 2001*, by the International Telework Association & Council (ITAC), approximately 28 million Americans—or one of five members of the adult workforce—work at home, at a telework satellite office, on the road, or at some combination of the three.

"The big news in telework is that it has moved from revolutionary to evolutionary," says John H. Vivadelli, president of Richmond, Va.-based AgilQuest Corp., a firm that designs hoteling reservation systems. In the 1980s, telework was mostly confined to cutting-edge consulting firms and most people telecommuted, or worked from home. "Now, banks and other financial institutions are getting involved," says Vivadelli. "Financial institutions tend to be among the most traditional and when they start implementing telework and hoteling systems, you know it has gone mainstream."

"With the downward change in the economy and so much office space available, companies tend to have more space than they need, so allowing people to work where it suits them is really about employee retention," says Nancy Levy, managing principal, performance consulting group at IA Interior Architects. "We consult with a number of sizable companies in multiple locations that don't want to lose an employee's contribution, so they allow him to work from home or virtually. It's not yet mainstream, but we're seeing more of it."

"Alternative officing was initiated because we were trying to minimize space use and have greater density of people. Space was precious and no one wanted to rent or buy anymore," says Lisa Bottom, principal at Bottom Duvivier Design & Architecture in Redwood City, Calif. "Today, some companies in Northern California are sitting on space that accommodates 1,200 employees but there's only 600 people there. Companies that can turn back whole floors to a leasing agent do, others just hunker down to ride it out."

Companies are not as focused on capitalizing their real estate assets—which designers agree was a key reason to look into alternative officing in the mid-1990s. "Further, technology's advances have just made it easier to work virtually," says virtual worker Levy, who is always between her Los Angeles area home and a client's space. "However, it's not easy for everyone to work everyday without support staff and colleagues to check in with."

The Post 9/11 Effect

The latest push toward working anywhere, any time has been fed by reverberations of the terrorist attacks of September 11, 2001, according to a recent DEGW Consultants study that looked at changes in the real estate market in the year since the tragedy. Nearly a third of corporate employees have an increased belief in the benefits of teleworking and of distributing core business activities across multiple locations, according to the study. The results are not limited to North America, says researcher Andrew Laing, principal at DEGW in New York. "Thirty-three percent of respondents from North America expressed a preference for teleworking and the number was even higher—50 percent—in Europe. It was somewhat lower in Asia and Australia, at 25 percent.

Challenges to the Alternative Workplace

- Ensuring that employees have the correct technology and connectivity in place for teleworking
- Working through local culture and acceptance to telework opportunities
- Validating financial models
- Enabling strong communications protocols among managers, teleworkers and coworkers
- Enhancing measurable attributes of teleworkers' job objectives
- Developing and implementing administrative guidelines

—Courtesy The Strategies Team, Nelson

However, managing "work at home" seems to be the bigger issue for companies. "Some have full-time work-at-home arrangements with none or few touch-down spaces available in the office. There needs to be some place where people can touch down when they come into their employer's office," says John Nelson, president and CEO, Nelson Associates, headquartered in Philadelphia. Nelson recently held a round table meeting with members of the firm's nationwide Strategies Team to discuss how clients are approaching space usage and to explore lessons learned from the 1990s. Among them:

- Work is becoming more collaborative, more mobile, and less place-dependent.
- Response speed and flexibility are critical for any workplace strategy.
- Neither "one size fits all" nor "over-customization" serves the long-term needs of business (the 80/20 rule).
- Training and managing expectations are critical to the success rate and adoption of any innovation.
- Exit strategies are a critical part of all corporate real estate and workplace strategy.

"International clients with large offices tend to have hoteling arrangements for global travelers, but they have become less formal, says Susan Eschweiler, principal, DES Architects & Engineers, Redwood City, California. "Because most companies are carrying vacant space, employees can arrive at any time and get an open cubicle or small, private offices. Most configurations offer minimal storage and a small wardrobe space." Further, DES is building both regular workstations and hoteling, particularly in Spain and Asia. Eschweiler observes that DES clients are employing more videoconferencing post 9/11 and currently with the SARS virus, as Americans on the West Coast avoid travelling to Asia.

The trend is toward telecommuting, hoteling, and satellite offices. The alternative officing strategies are being undertaken to promote better work-life balance for employees and as part of business continuity planning measures. Telecommuting employees typically have space based on the number of days that they telecommute. For example, some organizations only provide touchdown stations for employees that telecommute for more than 3 days a week. The critical issues for the success of telecommuting programs are appropriate selection of employees for the program, a management culture that supports the initiative, and a critical mass of employees in the organization who buy into the program, according to Nelson's Strategies Team.

"At present, telecommuting is less an issue of space and more an issue of quality of life. It became a benefit for people with childcare needs. "That will not go away; now it is the norm," Bottom says.

Improving Space Metrics

Telecommuting, hoteling, and touchdown space were driven by the need to improve space metrics in the 1990s, but now there is plenty of space on the market. Because of this, people are squatting—growing into space not assigned to them, but there's so much of it that management doesn't care, according to Cary Johnson, senior director and principal at The Environments Group in Chicago. "It used to be that employees squatted in touchdown space, and were always being chased out. Now there's plenty of workstations to migrate into without going near touchdown space."

"When alt.office was a new buzzword it meant something to clients to convey that they were interested in hoteling or shared workstations," says Phillip Deneau, vice president at GHK in Chicago. "We focus on activity-

based programming and functional office design, just as it was when alt. office was the rage. If a client seems to need non-traditional workspaces, then that's what they get, but if a mix is the need, we give them the mix. We evaluate if a person needs a shared office or a dedicated office," Deneau explains. For example, the Quaker Oats Company has a lot of consultants with just-in-time workstations and marketing groups that share workspaces. And some work virtually and some at home.

Designers agree that when business begins to grow again, employers will have more people working virtually, as those who have been consulting between permanent work will insist on a flexible work arrangement. The collective focus is on activity—or performance-based workplace design. Employers are seeking productivity over ROI or how many dollars are being spent per square foot. "Management is more interested in determining metrics for measuring performance and applying the Six Sigma principals to the workplace. For example, the Bank of America is examining how people perform their work, and the bank is starting to determine who needs private office space based on intense and sensitive phone interaction or a regular intense management by meetings," explains Timothy Barry, AIA, principal at Gensler in Dallas. "It is not a hierarchical approach but there is a strong emphasis on collaboration. When the market picks up, people will likely be working in home-based offices, venturing to the company's office for teamwork and back to the home. This will work because we know that hoteling at the office has not always been successful because people also have an identity with their workspace and want to keep their work tools in a stationary place," says Barry.

On the other hand, some clients are very comfortable with hoteling spaces and are asking for more of them," says Barbara Padilla, senior designer, project manager at GHK. "They seem to want more variety and flexibility. We have a pharmaceutical client where employees travel among offices within the company. They want hoteling."

In some cases, true touchdown environments are desired, but there is less enthusiasm for the hoteling concept, especially in businesses where people are not travelling as much as they were. Or managers want their employees to have other places to work within the building or campus also as a way to meet others on the same team with workspaces in different areas of a facility.

Look to London

The next alternative workplace is already being seen in London—touchdown spaces in buildings for rent via a credit card or prior arrangement. These spaces can be small wired electronic coffee shops or similar to the airport lounge where someone can sit down, power up and work for 15 minutes or a few hours while waiting for the next flight or appointment. "Because the technology tools are more portable, people are willing to work from a place that is not the office or home," says IA's Levy.

Ken Giannini, principal at NBBJ in London, reports two trends. One, an increase in collaborative space and smaller square footage in personal space. Two, a corporate trend to reduce the overall space portfolio. "In the UK, the tradition of 15-, 20-and 25-year leases is ending as the percentage of JIT space is increasing. Organizations are desperately trying to shed or share excess space. "In London, 60 percent of the space on the market is second hand trying to be sublet, while 40 percent belongs to property companies or developers," says Giannini. "Flexible working arrangements in England and other European countries have been very popular for more than a decade and continue to be employed by large multinationals and smaller corporations."

In London last year, Levy saw a company issue an open invitation to everyone to choose another way to work because it was consolidating locations for real estate cost savings, yet wanted to retain its workforce by allowing people to work at home or at another location. Change management is really what allows people to work virtually, she explains.

A Look at the Numbers

Number of Americans who teleworked in 2001: **28 million***

Percentage of Americans who teleworked in 2001: **21 percent***

Number of Western Europeans who teleworked in 2001: **12.3 million+**

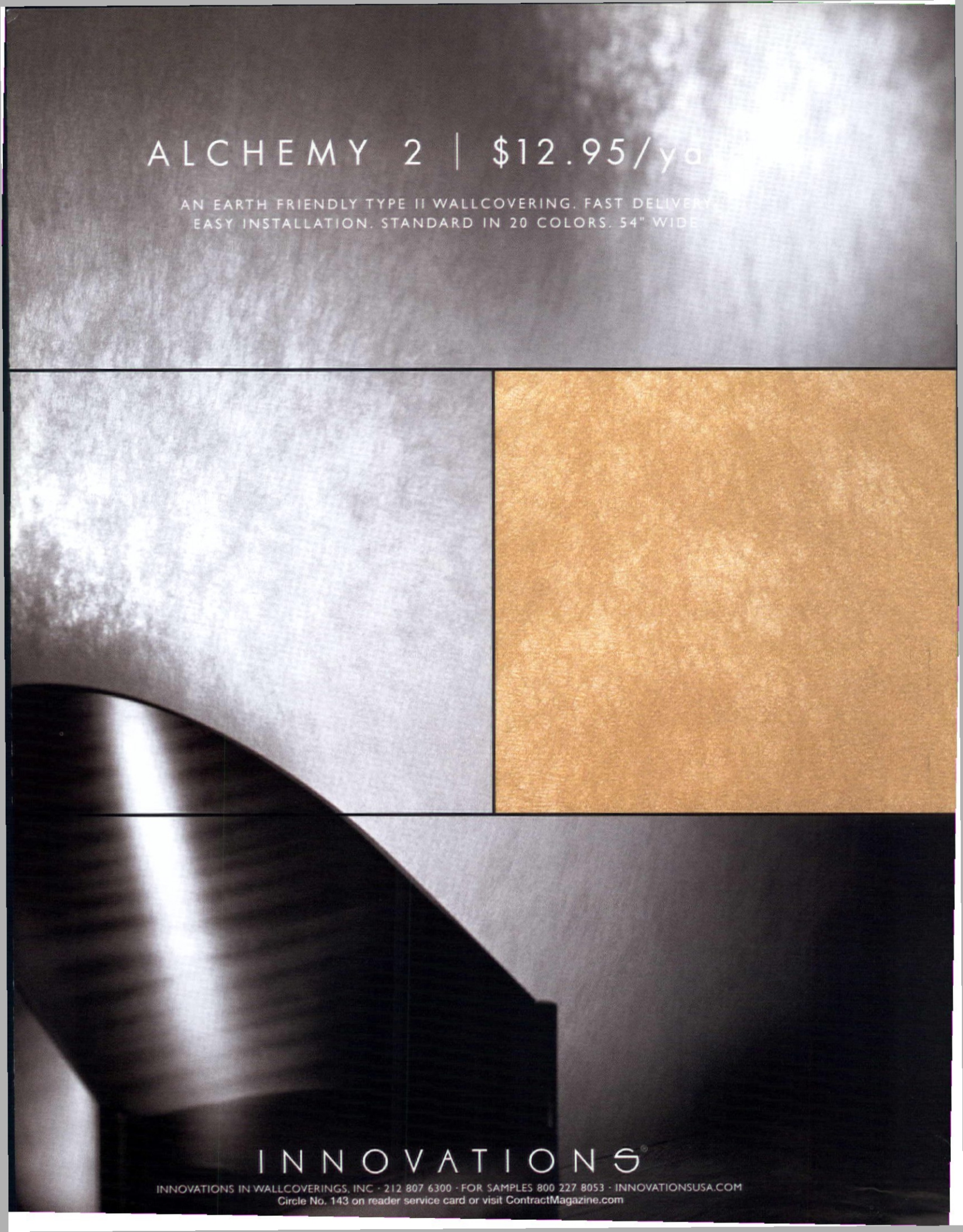
Percentage of teleworkers who say they put in more hours because they telework: **58.8 percent***

Average reduction in occupancy costs by companies instituting telework: **20 percent to 50 percent&**

Average increase in productivity by companies instituting telework: 20 percent to **50 percent&**

Percentage of Silicon Valley companies using some sort of alternative officing: **76 percent#**

*Sources: & AgilQuest Corp., *International Telework Association & Council, +Gartner Research, # Reel Grobman*


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Yes, you can get CNN on that thing (left): Brobeck, Phleger & Harrison's video wall (above) could broadcast its commitment to technology.

Out With the Old



Brobeck, Phleger & Harrison, experiments with its East Palo Alto, Calif., office designed by Lehman-Smith+McLeish

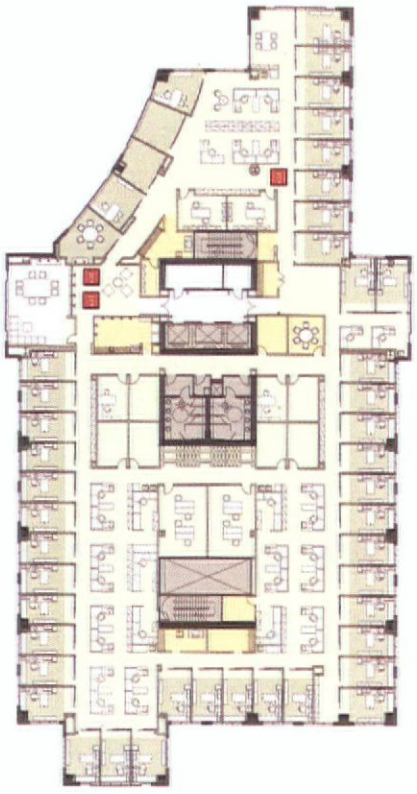
By Amy Milshtein
Photography by Mario Carrieri

What will the law firm of the 21st century look like? How will partners, associates, and clients conduct business? Which time-honored work methods will stay, and which will be thrown in the "has-been" pile next to carbon paper and Wite-Out? These were some of the questions Lehman-Smith+McLeish tried to answer for once-venerable law firm Brobeck, Phleger & Harrison when designing its new East Palo Alto, Calif., office.

"They challenged us to create a new paradigm for their lawyers," recalls Terese Wilson, principal at Lehman-Smith+McLeish, "one based on teamwork and energy." The designers also wanted to build a modern workplace with all of the technological advantages Brobeck's Silicon Valley clients expected.

In other words, they wanted the exact opposite of the law firm's previous space. Located in three separate, older buildings, Brobeck's existing Palo Alto office was neither, "cost effective nor efficient," according to Nancy Constantine, former director of firm-wide operations. The 17-year-old Palo Alto office was second largest of Brobeck's 10 worldwide locations, and wasn't meeting the firm's needs.

"We had grown tremendously in the previous five years, and most of our clients were technology companies," says Constantine. "They expected to sit down, plug in and meet. We just didn't have that



kind of infrastructure." But a new commercial/hotel project under construction in East Palo Alto offered a more convenient location, underground parking, and use of the hotel amenities. The space gave 77-year-old Brobeck a chance to create a new kind of law office.

"We got rid of the raised-panel, dark, clubby feeling one associates with law firms," says Thomas Brennan, architect and designer at Lehman-Smith+McLeish. "Instead, we installed a clean, bright, forward-looking interior with lots of white lacquer, sycamore paneling, and glass."

Perhaps the firm's visual statement was best summed up in the lobby. The dynamic, double-height reception area greeted employees and clients with an arresting image wall. Designed as ever-changing artwork, the wall displayed the firm's logo, its new television commercials, news, and video art installations.

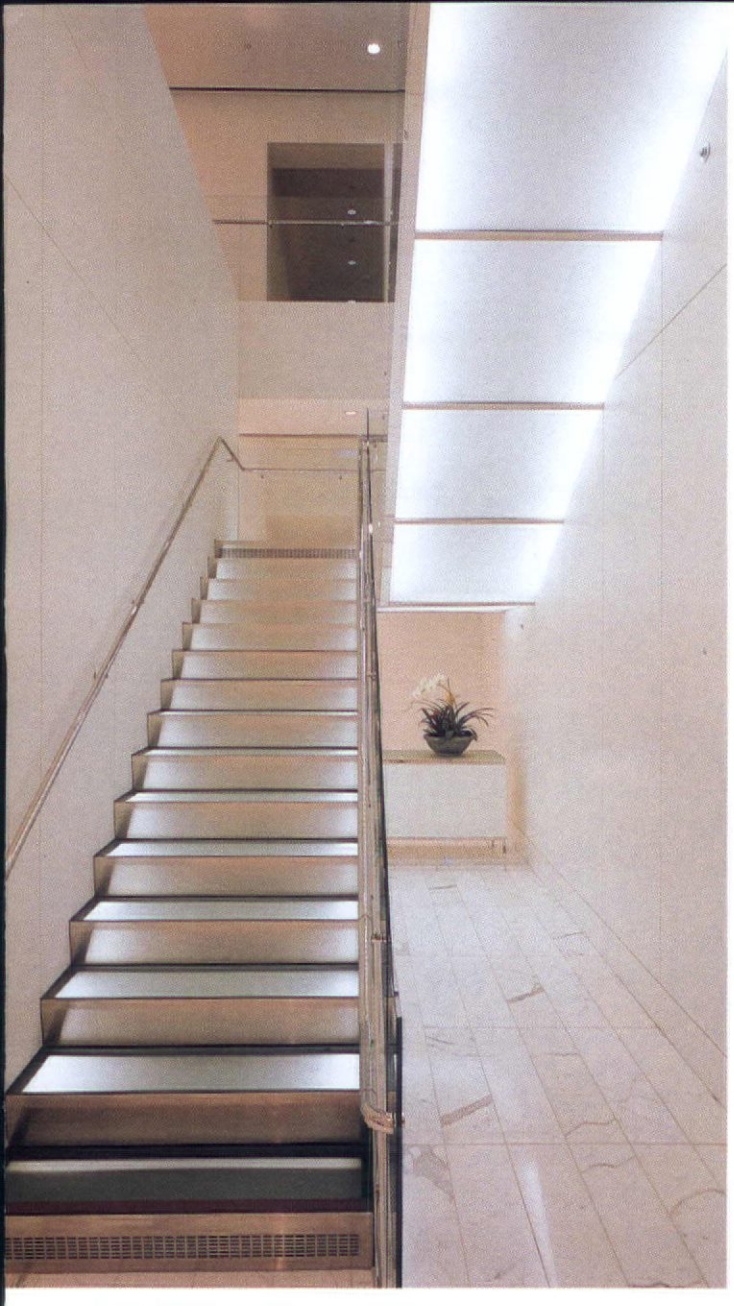
Conferencing received the attention it deserves with a large, multi-use room that served groups from 30 to 75. Twelve smaller rooms and three visitor offices rounded out the offerings. All of the meeting spaces featured the latest audio/visual technology and video/teleconferencing capabilities integrated within the architecture.

Perhaps most startling about Brobeck's new space was the offices. Flexible support space filled the core while universal-sized private offices lined the perimeter—yes, that's right, a law firm where partners and associates were supposed to work in the same 175 sq. ft. of space. "There were many spirited discussions when we initially proposed this," says Constantine. "But when we showed the partners the cost savings they signed on."

Brennan agrees. "This is how their corporate clients worked," she says. "So it was not completely foreign to them. Plus it got lawyers out of their offices and into team spaces, generating that energy they wanted."

The question remains: Was Brobeck's East Palo Alto workplace the new law office template? Unfortunately, we will never know. While the firm was pushing the law office design envelope, it was



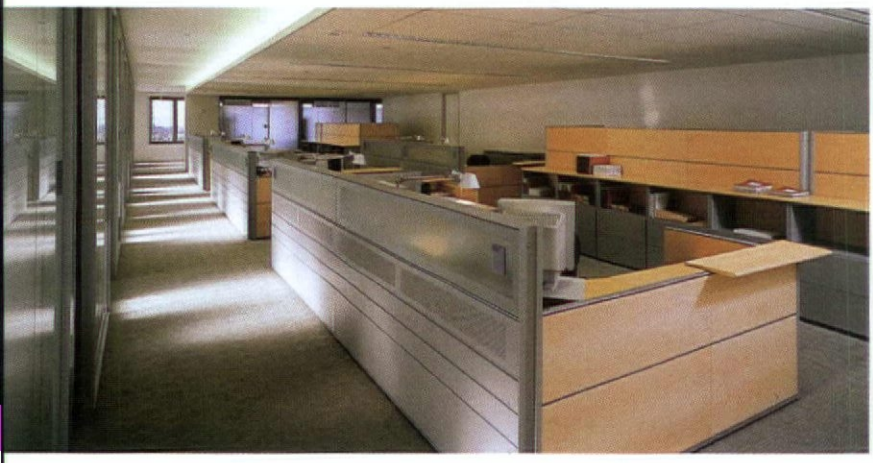


Conference rooms (opposite) were seamlessly integrated with the latest audio/visual and video/teleconferencing equipment. The main stair (left) put a contemporary foot forward. The conference center (below) accommodated a variety of meeting sizes. Employee pantries and lounges (bottom) stood on every floor.









simultaneously pushing the law office business management envelope. Eventually the envelope pushed back.

Chaired by charismatic attorney Tower Snow, Brobeck took many large, bold steps at once, including a national television advertising campaign, larger salaries, bigger staffs, and talk of going public. "[Snow] believed that a law firm could be run like a successful company, and, influenced by clients such as Cisco Systems, he emulated the growth, management, marketing, and sheer boldness of Silicon Valley's high fliers," Susan Beck wrote last summer in *The American Lawyer*.

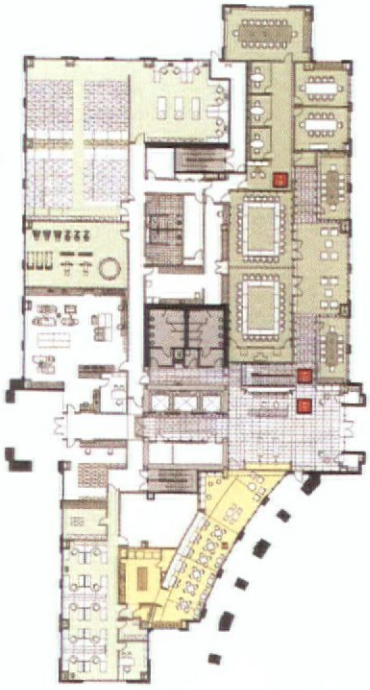
It didn't work. Less than one year after moving in to the East Palo Alto office, Brobeck folded. "It was difficult," recalls Constantine, who is now executive director of the law offices of San Francisco's Sedgwick Detert Moran & Arnold. "I gave three years and lots of sleepless nights to create a beautiful, efficient, and unique law office." Regardless of the firm's demise, the space is all of those things.

To date, five of Brobeck's six floors have been leased as-is to another law firm, and Lehman-Smith+McLeish is pleased that its design will survive for new tenants. "The design lends itself to flexibility," says Brennan. "Plus that universal-sized office can be a great asset."

In with the new.

Is it an associate's office or a partner's (top)? Don't guess by size. All offices were 175 sq. ft. Open plan workstations looked fixed (above) but were actually quiet flexible.

Project Summary



Who

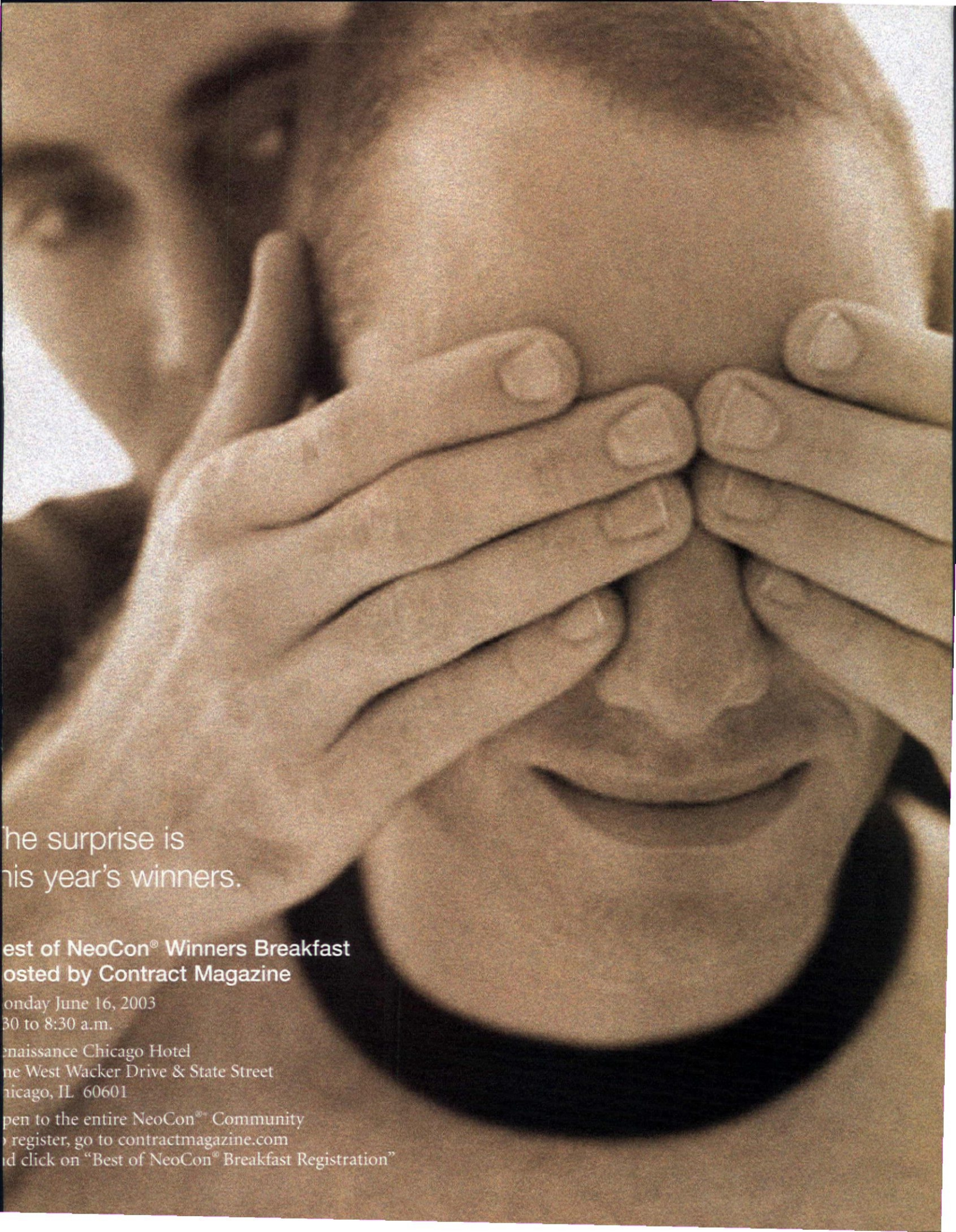
Project, client: Brobeck, Phleger and Harrison. **Architect:** Lehman-Smith+McLeish, PLLC (LSM). **Project manager:** American Realty Corporation. **Structural engineer:** Middlebrook and Louie. **Mechanical/electrical engineer:** Flack + Kurtz. **General contractor:** Devcon Construction. **Lighting designer:** Fisher, Marantz, Stone & Partners. **AV:** MCSI Technology; Techknowledge. **Acoustician:** Shen Milsom Wilke. **Furniture dealer:** Hogue, One Workplace. **Photographer:** Mario Carrieri.

What

Wallcoverings: Pollack, Carnegie, Maharam, Zimmer & Rhode, The Designtex Group, Donghia, Knoll, Wall Talker. Paint: Sherwin Williams, Duron, ICI. **Laminate:** Nevamar. **Dry wall:** USG. **Flooring:** Freda, ICI. **Carpet:** Constantine. **Carpet fiber:** BASF Zeftron. **Ceiling:** Armstrong. **Lighting:** Linear Lighting, Edison Price, Erco, Norbert Belfer Lighting, Metalux, Lightolier. **Doors:** Marshfield. **Door hardware:** Schlage, Glynn-Johnson, Elmes. **Glass:** Depp Glass. **Window frames:** Unifor, Western Integrated Aluminum Frames. **Window treatments:** MechoShade, Levolor. **Stair, railings:** Blakeway Metal Works. **Partitions:** Skyfold. **Acoustic panels:** Stretchwall. **Workstations:** Unifor. **Workstation seating:** Keilhauer, Knoll. **Conference seating:** Keilhauer. **Lounge seating:** Knoll, David Edward, Epic, Martin Brattrud, Bernhardt. **Cafeteria, dining, auditorium seating:** Vecta, Leland International, Martin Brattrud (custom). **Other seating:** Vitra, Martin Brattrud, Bernhardt. **Conference tables:** Brochsteins, Nienkamper. **Cafeteria, dining, training tables:** Leland International, Knoll. **Other tables:** Brayton, Zydeco. **Files:** Tennsco. **Shelving:** Tennsco, Paragon. **Architectural woodworking:** Brochsteins. **Cabinetmaking:** Wood Tech Industries. **Signage:** Propp and Guerin.

Where

Location: Palo Alto, CA. **Total floor area:** 142,872 sq. ft. **No. of floors:** 6. **Average floor size:** 23,812 sq. ft. **Total staff size:** 427. **Cost/sq. ft.:** $100.


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31
UBS Warburg

All Together Now

A united UBS stands head and shoulders above the crowd in downtown Chicago

By Jean Nayar
Photography by Steve Hall



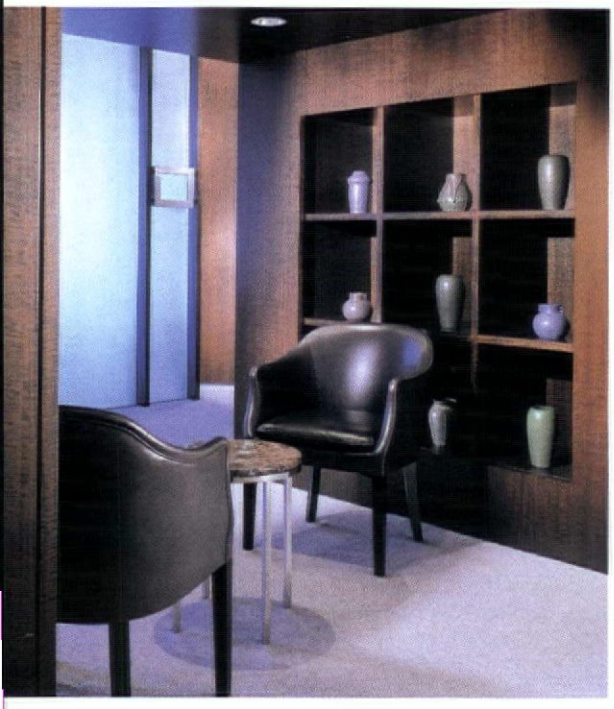
An illuminated panel of blue glass in the reception area off the elevator lobby sets off the UBS Warburg logo. A travertine floor and mahogany paneling give the space a feeling of understated elegance with global appeal (opposite). Perimeter circulation (above) permits broad views of Lake Michigan and the city of Chicago, while clean lines and classic materials meld modernism with tradition.

UBS, the Swiss-headquartered banking and financial services giant, has been in the asset management and banking business in Chicago for more than two decades. But over the past few years, the company seized on the opportunity to expand its American presence by acquiring or merging with several complementary businesses in Chicago and combining them under the UBS umbrella. Last fall, UBS solidified its image as a financial powerhouse in the region by gathering its 1,400 Chicago employees under one roof in a brand new, state-of-the-art office tower bearing its name.

Located on Wacker Drive in the heart of Chicago's financial district, the 48-story, glass and steel UBS Tower, designed by the Chicago-based architectural firm Lohan Caprile Goettsch, brings a striking new addition to Chicago's skyline. And the company's new offices—designed by The Environments Group of Chicago—present the complex and diverse strands of UBS's constituent groups as a highly honed, sophisticated composite. "A key strategic goal for us was to build on the power of partnership across businesses," says Christopher Carlson, chief of staff for the Americas for UBS Global Asset Management, one of four Chicago-based businesses recently acquired by UBS. "And being in one building helps us build that communication and bring our different cultures together."

Before moving into the new building, the employees of the UBS Global Asset Management Group, formerly known as Brinson Partners, worked in the Rookery, a late 1800s landmark building designed by Daniel H. Burnham. While the historic building suited the more traditional, conservative culture of this group just fine, its infrastructural ability to meet modern technological needs left much to be desired. "The Rookery is a beautiful building," says Tom Kasznia, senior project manger from The Environments Group, "but with 400 people in the group and plans for growth, it didn't have the contiguous space or functionality they required."







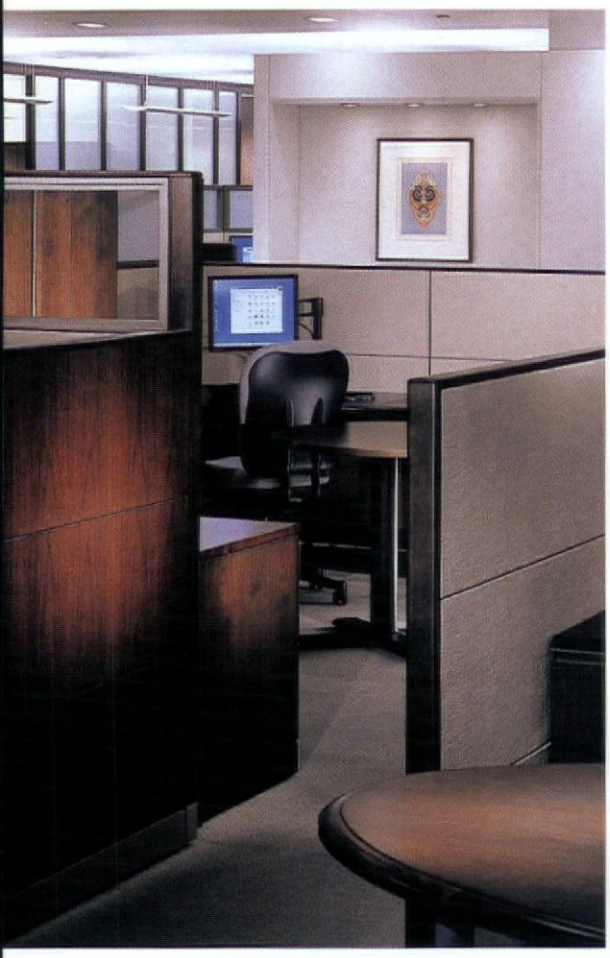
Two of the other businesses now part of the UBS fold—UBS Warburg, an investment banking group of 500 people, and O'Connor, an alternative investment group of about 130 specializing in hedge funds—co-inhabited the Chicago Board of Trade, another historic building. Although their cultures are different—"one is a fairly conservative team of senior investment bankers and the other is a looser, more casual group of aggressive go-getters," says Kasznia—these two groups shared some common spaces and infrastructure. Nevertheless, this building, like the Rookery, wasn't able to serve UBS's long-term objectives. "But with the UBS Tower, we are able to to build a highly customized workplace in one location with state-of-the-art technology," observes Carlson.

UBS PaineWebber, the fourth group in the newly forged collective, occupied a nearby building on South Wacker Drive. This group of about 300 people is one of the top public finance firms in the nation and one of the industry's leading brokerages. It also possesses a vast collection of contemporary art, including works by Roy Lichtenstein, Frank Stella, Claes Oldenburg, and other 20th- and 21st-century art world luminaries. In many ways, UBS PaineWebber's collection of cultural assets along with UBS Global Asset Management's highly respected collection of architectural artifacts reflect the range of values and diversity of the banking and finance cultures now housed in the UBS Tower: Some are rooted in tradition, others are oriented toward a high-risk, visionary view of the future, all are focused on quality.

In UBS's new offices, The Environments Group sought to integrate these qualities by developing an understated, modern backdrop, defined with classic materials like mahogany and travertine, that bridges cultural differences and offers global appeal. While a unified ambience ties the 15 floors of the UBS offices together, the designers were keenly sensitive to the unique needs and cultures of the different groups. As a result, workspaces and furnishings—such as state-of-the-art enclosed conference rooms for bankers who interface with clients or deep open desks with room for CPUs, monitors, controls, and communications devices for traders—vary from floor to floor. So do design details, such as color and materials, which give each group its own identity.

Collaboration zones foster casual interaction and equal access to views, and exposed ceilings break from traditional corporate design (above, top left). Art such as a sculpture by Deborah Butterfield (above, bottom left) provide graceful cultural links between the newly merged financial groups. In the 37th-floor reception area, an elevator gate from Louis Sullivan's Chicago Stock Exchange is mounted on the back wall like a work of art (above right). Mahogany paneled walls and leather seating in a small breakout space offer a comfortable place for a phone call (opposite).







"The one component that's consistent from floor to floor, however, are the collaborative areas, where employees can get a cup of coffee and sit for informal meetings or just relax," says Kasznia. These common breakout areas, designed to foster communication and networking, contain sleek kitchenettes, comfortable chairs, and plasma screens, and are located on the west side of each 30,000-sq. ft. floor to allow all employees equal access to views of the city. Built-in flexibility is another common thread in the offices, according to Mike Reinhart, senior technical manager for The Environments Group, who notes that a raised floor grid and demountable wall panels allow employees to easily reconfigure their offices and access points of power and communication, as needed.

Because UBS leased its office space in the tower while it was under construction, the architects were able to integrate special infrastructural components to accommodate UBS's distinctive communal and technological requirements. The offices occupy the 24th through the 38th floors of the building; the 30th floor is an elevator transfer floor and therefore the logical place for the cafeteria. "But creating a kitchen and cafeteria in the middle of a highrise is difficult from a code and infrastructure point of view, because you can't have an exhaust coming out the side of the building," says Reinhart. "We had to create special duct shafts that run horizontally to the east side of the building and then vertically through to the 34th floor to exhaust from a set-back terrace." The company must also generate 1.6 million watts of uninterruptible power to run its businesses, and it needed to incorporate a 5,000-gallon diesel fuel generator to keep its businesses up and running in the event of a power system failure. "The generator is the size of a semi-trailer and had to be installed on the exterior of the north side of the building," says Reinhart. "We custom sized it, and a decorative screen was designed to cover it so that it looks like part of the building."

Pieces of the firm's art and architecture collections placed on every floor infuse the offices with cross-cultural continuity and provide a sophisticated finishing touch. "The design of the offices—with its attention to detail—shows an intellectual appreciation for the principles of investment management," says Carlson. "You can see that our core values are still in place, but we've achieved the technological atmosphere we need to succeed in today's highly competitive environment." ◘



A unique blue color distinguishes a collaboration zone, while a glass-walled conference room and charcoal-colored carpet establish a high-tech ambience (above). Mahogany-finished and fabric panels define workstations (opposite left). Indirect fixtures provide comfortable lighting in a private office, and a custom grid allows demountable walls to be dismantled without removing light fixtures (opposite right).

Project Summary

Who

Project: UBS Tower. **Client:** UBS. **Interior designer:** The Environments Group. **Architect:** Lohan Caprile Goettsch, **Structural engineer:** Thorton Tomasetti. **Mechanical/ electrical engineer:** Environmental Systems Design. **General contractor:** Pepper Construction. **Lighting designer:** Cosentini. **Acoustician:** Shiner Associates. **Furniture dealer:** Corporate Concepts, Environetx, Empire. **Photographer:** Hedrich Blessing.

What

Paint: Benjamin Moore. **Wallcoverings:** Maharam, Bergamo, KnollTextiles. **Laminate:** Abet Laminati, Avonite, Formica. **Dry wall:** USG. **Flooring:** Armstrong, Stone Source. **Carpet/ carpet tile:** Shaw, Bloomsberg. **Carpet fiber:** Solutia. **Ceiling:** Armstrong. **Lighting:** Linear, Flos, Kurt Versen, Fad, Boyd, Holly Hunt, Poulsen. **Door hardware:** Schlage. **Glass:** Skyline Design. **Window frames/wall systems:** Clestra Hauserman by Steelcase. **Window treatments:** MechoShade. **Workstations/seating, accessories:** Knoll. **Lounge seating:** Fritz Hansen, Brayton, Scope, McMurray, Koch Smith. **Cafeteria, dining, auditorium seating:** Herman Miller, Knoll Studio. **Other seating:** Vitra, Zographos, Keilhauer. **Upholstery:** Edelman, Knoll, Maharam, Great Plains, The Designtex Group. **Conference table:** FCI, Knoll Studio, Vecta. **Cafeteria, dining, training tables:** Knoll Studio. **Other tables:** Scope, Knoll Studio, Fritz Hansen. Access flooring: Interface. **Files:** Steelcase. **Shelving:** Salix. **Architectural woodworking, cabinetmaking:** Parenti & Raffaelli. **Signage:** Signs of Success.

Where

Location: Chicago, IL. **Total floor area:** 452,000 sq. ft. **No. of floors:** 15. **Average floor size:** 30,000 sq. ft. **Total staff size:** 1,500.



United Status

IA fosters the fusion of three financial conglomerates in a thoughtfully designed San Francisco headquarters

By Danine Alati
Photography by David Wakely



IA uses curvilinear design elements to soften the rigid, rectilinear shape of the building, as evidenced in the floor, wall, and ceiling planes (above) and the furniture selections (opposite) in the reception for one of the meeting room floors.

Mergers are never really easy—especially for the acquired company's employees. Workers often join a corporation because of its business identity, workplace practices, and location, all of which inevitably change when companies unite. So the task becomes creating a new, unified workplace where all employees feel at home. This was the challenge faced by IA Interior Architects when its San Francisco office was commissioned to design a local headquarters to reflect the union of three newly merged financial institutions.

"We wanted a 'fresh' approach for our new organization," says the managing director of the new entity. "Our goal was to create an environment that would support our organizational change through a creative and pragmatic approach to all infrastructure, design, and furniture elements, and reflect our overall business philosophy and culture." IA helped achieve this cohesive new business unit through design by first performing organizational space planning through visioning sessions and helping to develop and implement a set of standards for the newly merged group.

Tony Garrett, principal, design director at IA, explains, "We at IA had the appropriate database to do all performance programming. The challenge was merging two large corporations [it became three later in the design process], and integrating staff and culture into a physical space. We wanted both entities to be comfortable with the design." In essence, IA was charged with assigning a new corporate culture for the group. Nancy McEvers Anderson, principal, project director at IA, says, "We had to look at the organizations, align job categories, and develop standard practices so as not to have 16 different office sizes. We sought to create a flexible workspace, with only two office sizes—one for managers (which double as small conference rooms) and another for VPs—and one workstation size. We took the rectilinear building and clustered functions." In establishing the masterplan, the designers derived four floor space configurations: two for conference floors, one for a 250-seat trading floor (with an uncluttered aesthetic unlike most others), and one "typical floor," which positions open workstations slightly concave on the two long sides of the rectilinear floor plate to maximize space, while private offices situated to the core allow for daylight penetration.



Because of a long-term relationship between IA and one of the original financial firms, IA was brought on board early in the project in May 2000. "The benefit of being included early," explains McEvers Anderson, "is that we could influence critical [building] decisions." For example, IA was able to depress slabs on floors two and three to allow for raised floors, and an elevator stop was added at the eighth floor to enable employees to switch elevator banks; this crucial change to the elevator design affected the way designers would be able to utilize the building's core.

Located in a Cesar Pelli-designed, 32-story high rise in the South of Market area of San Francisco, the headquarters sports dark green exterior cladding of steel and glass. And while the CEO for the newly merged company appreciates the "visceral character" of the linear geometry, the designers created complementary interiors that were "not so rigid," Garrett notes. "The financial firm leased the entire structure (and rented out floors above 20), and wanted to take ownership of the building." The CEO says, "Our new image should reflect a blending of an established world-class banking business with a combination of 50 percent Wall Street and 50 percent Silicon Valley…Although we love the appearance of the building's linear architectural expression, it would be nice to soften all the straight lines with some curvilinear elements."

The greens and blues from the façade continue to the interior palette, with green glass ceiling tiles on the conference room floor and pops of accent colors at the core. Conscious decisions to employ curves offer relief from what would be a static, rectangular floorplate. An extremely satisfied managing director of the financial firm comments, "The design vocabulary is moving and calming with curved core walls, ceilings, lighting, and floor patterns articulating architectural interest and a pleasing color palette. The design team provided optimal space for our artwork collection so all





Inlaid green, glass floor tiles on conference floors reflect the building's green, steel clad exterior (left). An oval carpet set into the limestone flooring defines the main reception area, with the same shape mirrored in the ceiling plane (above), and classic furniture pieces complement the curved architectural geometry (opposite).





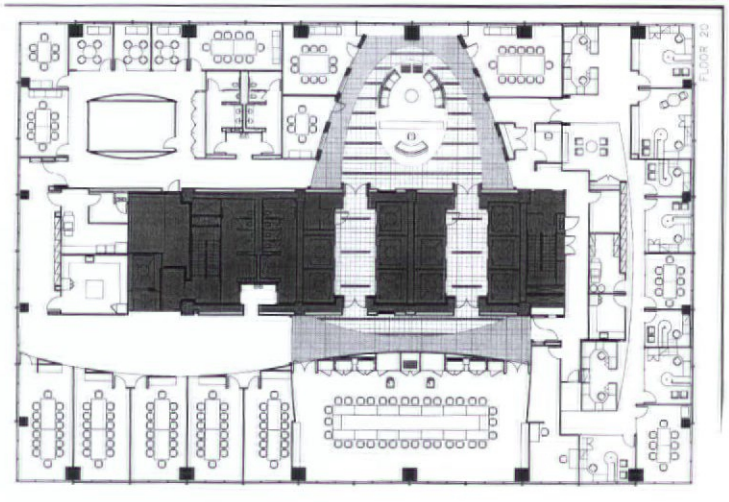
employees could view and enjoy it. Workstations are arranged in clusters to support interaction. Paths of circulation are organized to not interrupt the privacy of the individual workplace."

Fostering employee interaction played an integral role in the design scheme, as IA tried to encourage the three individual firms to learn to coexist as one corporation. Common areas like the conference floors, pantry/lunch room, and fitness center promote this connection and collaboration. The bold tones of the second floor fitness center deliberately dissent from the materials and color palette of the other floors to offer employees a respite from the workplace. And careful consideration of daylight inclusion through glazed office fronts and use of softly diffused lighting throughout promotes productivity for workers who often spend more hours in the office than at home.

Garrett acknowledges that IA had experience working on merged companies before, but this project posed considerable challenges when a third financial institution was added into the new business model nine months into project programming. "At that point we had to reprogram to incorporate the third company, redo drawings, and reorganize the mission critical data center," recalls McEvers Anderson. "We established parameters and then were challenged all along the way." The arduous process finally concluded with the final move in September 2002.

While combining diverse cultures and a mix of people into one melting pot of sorts might prove a formidable mission, IA apparently developed just the recipe for a successful business model. And the new financial firm is reaping the benefits of its united status in its "beautiful yet functional and comfortable" new headquarters. C





Private offices (opposite left) situated on the short sides of the rectangular floor plan leave the long sides open for natural light transmission to the workstations. Custom-designed power poles at the core (opposite right) provide flexibility for workspace reconfiguration. Built on a raised floor, the trading desk (above) is strategically located one level above the facility's data for easy access to the traders.

Project Summary

Who

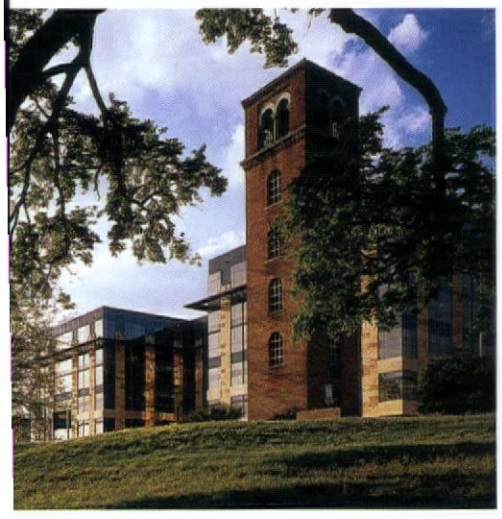
Project: Financial Services Firm. **Interior designer:** IA Interior Architects; Mick McCullough, principal in charge; Tony Garrett, design director; Nancy McEvers Anderson, project director; Jennifer J. Marko, senior workplace strategist; John C. Stempniak, job captain; Joelle Rosander, designer; Anna Leavey, job captain; Lim Chan, designer. **Base building architect:** Caesar Pelli. **Mechanical/electrical engineer:** Flack & Kurtz. **General contractor:** Hathaway-Dinwiddie. **Furniture dealer:** Hogue. **Lighting designer:** Interior Architects, Flack & Kurtz. **Photographer:** David Wakely.

What

Wallcoverings: Maharam, Korogard, Knoll Textiles, Sina Pearson. **Paint:** ICI, Scuffmaster. **Laminate:** Abet Laminati. **Flooring:** Solnhofen Limestone, custom by Ultraglas. **Carpet/carpet tile:** Shaw, Interface. **Carpet fiber:** Dupont Antron Lumena, Solutia Renew, Shaw. **Ceiling:** Armstrong, Walltec Eurospan, Decoustics, Pacific Wood Systems. **Lighting:** Focal Point, Poulsen, Kurt Versen, Lightolier, Columbia, Prescolite, Belfer, Alkco, Zumtobel, Shaper, Metalux, custom by Creative Light Source. **Doors:** Boyett. **Door hardware:** Sargent, Forms & Surfaces. **Glass:** Bendheim. **Window frames/wall systems:** Western Integrated. **Window treatments:** Skyco. **Workstations, conference tables:** Knoll. **Workstation seating:** Herman Miller, Knoll Studio. **Lounge seating, cafeteria/dining/training tables:** Knoll Studio. **Cafeteria/dining/auditorium seating:** Knoll, Knoll Studio. **Upholstery:** Knoll Textiles. **Architectural woodworking:** Design Workshops. **Files:** Steelcase. **Access flooring:** Interface.

Where

Location: San Francisco, CA. **Total floor area:** 435,000 sq. ft. **No. of floors:** 19. **Average floor size:** 18,000–20,000 sq. ft.



CSC's new downtown complex works in harmony with Town Lake Park (above). The lobbies (right and opposite) feature massive columns in saturated colors, glowing hardwood panels, back-lit frosted glass, and carefully machined steel mesh.



urban fabric

PageSoutherlandPage captures the pulse of downtown Austin in two sophisticated office buildings designed for Computer Sciences Corporation

By Diana Mosher
Photography by Paul Bardagjy and Tim Griffith

An impressive entry sequence can be a powerful marketing tool, especially for companies wooing high-stature clients. The lobbies of the two new Computer Sciences Corporation (CSC) buildings in downtown Austin, Texas, are particularly memorable interior spaces. Similar in appearance to reinforce the software company's branding objectives, the lobbies were designed by PageSoutherlandPage to convey a sense of precision, technology, and sophistication to CSC clients. Boldly colored surfaces faced in stucco lustro provide visual interest while the soft, almost liquid quality of the backlit glass walls is intended to draw the character of the nearby Colorado River and Town Lake Park and the entry court into the center of the building. The results impress all who enter.

Software design corporations like CSC are usually located on large, suburban sites. But the City of Austin invited the company to participate in its downtown redevelopment through a private-public joint venture. Today, the two six-story buildings occupy one of the most critical sites in the city's core—on either side of the civic plaza and new city hall—emphasizing the longstanding role of office buildings as fabric in the urban environment. Consistent with neighbors in this warehouse district, the CSC buildings generally fill their blocks, creating well-defined street edges with retail on lower floors.

"The lobbies are spectacular: the finishes and accent glass are absolutely beautiful," says Dawn Hale, property development manager for CSC, one of the world's leading information technology services providers whose other locations include El Segundo, Calif., the United Kingdom, Australia, and Singapore. The Austin operation is devoted to financial services clients. "CSC is a global, international company," adds Hale. "We were interested in maintaining a corporate identity but also blending into Austin and achieving a 'downtown' feel." Achieving a dot-com look, however, was never part of the design agenda.

According to Lawrence Speck, a principal in the Austin office of PageSoutherlandPage, "As with many corporate clients, the mother ship is in Los Angeles and a substantial orbit group is here in Austin. These people had an identity and ethos of workplace already established." Speck adds that dealing with two separate entities—corporate plus the local unit that would be using the new buildings—wasn't difficult. "These are seasoned, sophisticated people who have built offices in London and Asia," explains Speck. "They're great to work with." And to further facilitate communication between the design team and client, CSC (as it always does) sent a facilities person to Austin for two years, from the later stages of design through construction. "He stayed in our office," says Speck. "You just had to turn your head to get a question answered. It was fantastic."

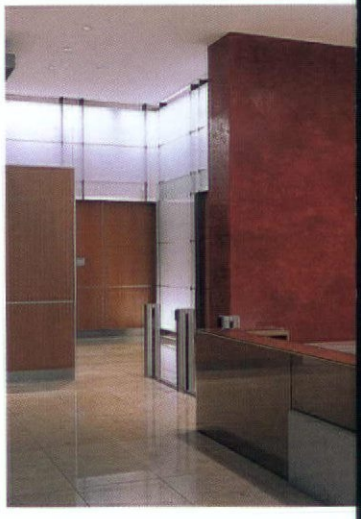
Likewise, Hale reports that she and her transplanted CSC colleague enjoyed working with the design team at PageSoutherlandPage. "It was nice to have a local company and to work with an on-site representative from the architect's office," she says. "We appreciated working with a team who could do a redesign on the spot and get the drawing over to you quickly."

While the lobbies are the highest end portions of this project, the work areas beyond are also quite polished. Rich rust and ochre tones take their cues from the geology of the site and building exteriors which feature a local, variegated limestone called Texas Lueders Roughback. According to Hale, functional design goals included maximizing views of downtown Austin, introducing as much natural light as possible, and transitioning CSC's workforce to an open plan format.

Since CSC employees were moving from hard-wall offices, the design of the new space had the potential to make or break their perception of the







A muted color palette in the corridors helps frame views of downtown Austin (top). Elsewhere, rich rust and ochre tones take cues from the geology of the site, while natural light and generous use of glass ensure a pleasant work environment (above, left and right). The lobbies are as functional as they are attractive, with conference areas tucked away for impromptu meetings (opposite).



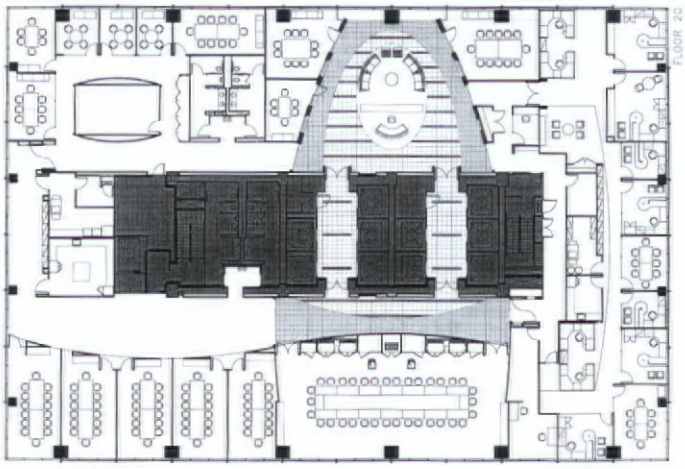


open plan concept. Large loft studios and villages of communal spaces create a spacious feeling that's punctuated by generous circulation patterns and ample congregation areas. In addition to conference and teaming rooms—and the popular café and coffee bar at the core—telephone rooms provide a place to talk privately. The design solution also provides direct links between parking and office floors as well as locker rooms and Town Lake Park.

"This client wanted to feel connected to place; to tie in to the park and the Warehouse District," says Speck. By all accounts, these goals have been successfully met. The versatile lobbies, which have been outfitted with small conference niches for impromptu meetings, have also been rented out to local non-profit arts groups. When doors to the courtyards outside are opened, the space holds as many as 300 people, and it's probably safe to say that CSC's entry sequence has wowed them all. At an architectural event hosted in the software corporation's lobbies, a prominent architect was overheard saying that when he walked in, he didn't realize he was in an office building—it seemed like a museum.

The design team helped CSC employees make the transition from hard-wall offices to open plan (above) with private telephone rooms and ample conference and teaming areas.

Project Summary



Who

Project/client: Computer Sciences Corporation; Mike Estrin, manager, corporate property development. **Architect, interior designer:** PageSoutherlandPage; Matthew F. Kreisle III, principal-in-charge; Lawrence W. Speck, FAIA, lead designer; Jane M. Stansfeld, FAIA, architecture quality assurance; E. Douglas McClain, PE, F. Keith Hall, AIA, project managers; Robert F. Zelsman, PE, engineering quality assurance; Gwen Jewiss, AIA, Peter Hoffmann, AIA, project architects; Tom Hurt, Rommel Sulit, Scott Grubb, Associate AIA, Andres Cuerto, Wendy Dunnam Tita, Associate AIA, designers; Jen Bussinger, IIDA, Bob Stapleton, Associate IIDA, Reheannon Cunningham, IIDA, interior designer. **Structural engineer:** PageSoutherlandPage, William N. Berezovytch; Architectural Engineers Collaborative, G. Charles Naeve; Jaster-Quintanilla & Associates, Tom Durham. **Mechanical/electrical engineer:** PageSoutherlandPage, J. David Ashton. **General contractor:** Hensel Phelps Construction Company. **Lighting designer:** Ann Kale Associates. **Acoustician:** Dickensheets Design Associates. **Photographer:** Paul Bardagjy (interiors); Tim Griffith (exterior).

What

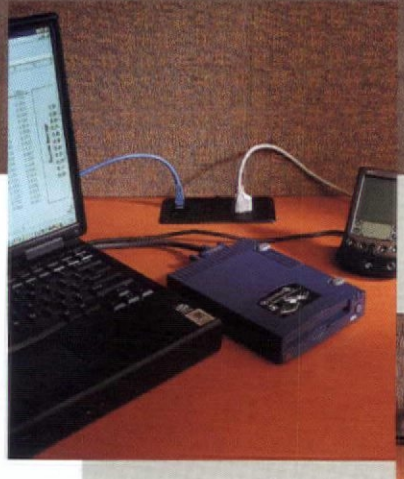
Wallcoverings: The Designtex Group. **Paint:** Pittsburgh Paint. **Plaster:** Triarch StuccoLustro. **Laminate:** Wilsonart. **Dry wall:** National Gypsum Gold Bond. **Plaster:** Lendell Builders. **Flooring:** Armstrong. **Carpet/carpet tile:** Shaw. **Ceramic tile:** Hacienda Tile, DalTile. **Ceilings:** Hunter Douglas, Capaul, Decoustics. **Door:** Standard Glass & Mirror, Haynes-Eaglen-Waters, Cloteal Davis Haynes, Hull Supply. **Glass:** Viracon, GE Lexan Plastic Glazing. **Window frames:** Wausau. **Partitions:** Hufcor. **Workstations, seating, conference/training tables, files:** Haworth. **Architectural woodworking:** Buda Woodworkers. **Access flooring:** Tate.

Where

Location: Austin, Texas. **Total floor area:** 350,000 sq. ft. **No. of floors:** Six. **Average floor size:** 36,000 sq. ft. **Total staff size:** 700. **Cost/sq. ft.:** $186.35.

Newport Collection

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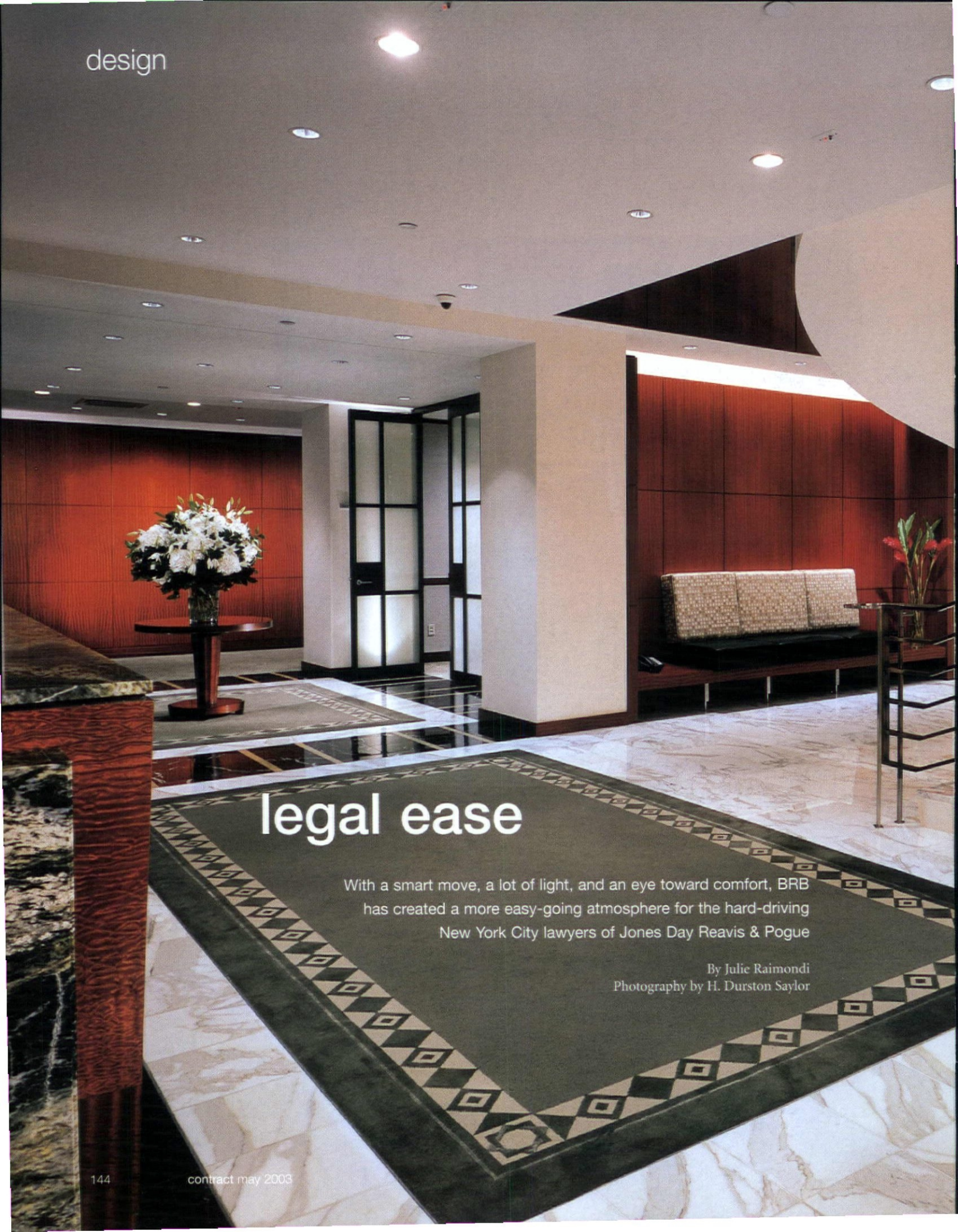
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legal ease

With a smart move, a lot of light, and an eye toward comfort, BRB has created a more easy-going atmosphere for the hard-driving New York City lawyers of Jones Day Reavis & Pogue

By Julie Raimondi
Photography by H. Durston Saylor

It might be a landmark building, but for Jones Day Reavis & Pogue, moving from its classic 599 Lexington Avenue address to a new building on East 41st Street initiated a design that would allow the law firm to create some history of its own. Its lease was up, and Jones Day's partner-in-charge Dennis LaBarre, along with the help of Butler Rogers Baskett (BRB) partner Laurence Marner and his team, had a choice to make: renovate or move.

The decision to venture out of the 50-story building and into one with 25 floors would allow the company to become the star tenant and, as LaBarre says, "Put Jones Day on the door." Not only were the economics good, but the ability to expand was enticing, good transportation was available, and best of all, the company would not have to live through a renovation. LaBarre also took into consideration the fact that 599 Lexington's busy midtown neighborhood is a prime target for terrorism, an added stress that no one wanted to think about on his or her way up in an elevator. Plus, committing to a new building while it was still under construction would allow the firm to have input on the final design of floors two through 11 (the firm now has rights through 19). "There was an opportunity for us to, in minor ways, have a serious positive effect," says Marner. "For example, we were able to put in additional steel reinforcing which allowed more file space in a compact area."



Jones Day turned to BRB to create a workspace that would position the New York office as a U.S. leader along with other large branches across the nation in D.C., Dallas, and Cleveland. In fact, while Jones Day has branches in

The steel, glass and onyx stone floor of the lobby welcomes guests from around the world (left). Moving up the internal staircase from the service functions on the third floor to the lobby on the fourth shows off the spiral of light created by the fixtures (above).







The conference room repeats the same color wood and green tones used throughout, but with greater contrast and finer materials (above, top left). Centralized secretarial desks each have their own "multi-tasking machine" on a typical attorney floor (above, bottom left). It looks like a living room, but this conference room (above right) is a functioning workspace where clients can get comfortable. The cafeteria's energizing patterns and terrazzo floors work in contrast to the subtle palette and materials on attorney floors (opposite).

almost every major city, including Los Angeles, Chicago, and Atlanta, the New York office is the gateway of the company's equally expansive international practice. Making the statement that this is a global firm was key in the design. "We wanted it to be a place of substance," says LaBarre. "Not lavish, but permanent and here to stay." In the lobby, Marner incorporated materials that would appeal worldwide. "We used stone and metal in the floors and robust lighting that connects the floors. The effect is confidence," Marner points out.

Light plays an important role throughout the design. "The old space was a high rise with distinctive views and abundant light," Marner says. "The new space would have to be more inward so the design challenge was to make it luminous." LaBarre was also concerned about the loss of light, but since the move he's been pleasantly surprised, thanks in large part to BRB's use of clerestory glass that allows external light to pour in. "We studied the lighting very carefully," explains Marner. Knowing that lawyers are rarely leaving



work when the sun sets, BRB concentrated on creating a bright, open-feeling space by using uplighting from unseen sources. Warm cream walls, stone tops, sage carpeting, light woods, and reflective furniture also add to the effect. Other creature comforts try to lessen the heavy workload—a new cafeteria and gym not only make staff more productive, but also give them room to recharge.

"Whether it's technology, storage, or security, this is a place that functions well," LaBarre points out. "In fact, the functionality in New York is premiere among all 26 other offices." BRB achieved this distinction by separating the lawyers and their staff from all the public spaces—including library resources. "Computers, the Internet, and Lexis/Nexis all allow attorneys to research from their offices rather than a library," Marner explains, which in turn allows library spaces to be compacted. "The attorneys are on the upper levels of the 15 floors, while conference rooms and service rooms are on the lower, with the entrance to the firm on the 4th floor. A dramatic internal staircase connects the lobby to the floor below but stops there in an effort to optimize the square footage. Instead, they upgraded the fire stairs with improved finishes and security passes.

"When the attorneys come from the attorney floors to the café they are resting from the professional life above, and it rejuvenates them," Marner adds. "Being able to provide support is important—the lawyers should feel that they are being treated well by Jones Day." That is if they decide to remain lawyers. As LaBarre jokes, "This project proves that we're all just frustrated architects." C

Project Summary



Who

Project/client: Jones Day Reavis & Pogue; Barbara I. Nicoll, office administrator. **Architect:** Butler Rogers Baskett Architects; Laurence Marner, AIA, principal-in-charge; Jonathan P. Butler, AIA, principal; Catherine Lorentz, AIA, project manager; Diana Lapins, Andrew Fuston, Kevin Gold, Jessica Norgren, Elianny Rodriguez, Jaynab Rose, project designers. **Interior designer:** Andrea Zinn. **Structural engineer:** Cantor Seinuk Group. **Mechanical/electrical engineer:** Syska & Hennessy Group. **Construction manager:** Lehr Construction Company. **Lighting designer:** Fisher Marantz Stone. **Acoustician:** Shen Milsom & Wilke. **Furniture Manager:** Brescia Goldin Partnership. **Food Service:** Beer Associates. **Technology:** DVI Communications. **Photographer:** H. Durston Saylor.

What

Wallcoverings: Carnegie, Maharam, Innovations. **Paint:** Sherwin Williams. **Laminate:** Formica, Wilsonart, Laminart. **Dry wall:** USG. **Carpet/carpet tile:** Constantine, Milliken, Custom by Hokanson. **Carpet fiber:** Ultron, Zeptron. **Ceiling:** Armstrong. **Lighting:** Baldinger, Lightolier, Zumtobel, Focal Point, National. **Doors:** ACME, Rimi Woodcraft, Peterson Geller & Spurge. **Door hardware:** Schlage, Tydix, Sargent, McKinney. **Glass:** Rudi Art. **Wall systems:** ACME. **Window treatments:** DFB. **Railings:** Melto Metals. **Workstations:** Haworth, Custom by Rimi Woodcraft & Peterson Geller & Spurge. **Workstation seating:** Steelcase. **Lounge seating:** Bright, Custom Banquette Rimi Woodcraft, Dakota Jackson. **Cafeteria, auditorium, dining, seating:** ICF. **Conference seating:** Keilhauer. **Upholstery:** Bergamo, Designtex, Bernhardt, Jim Thompsom, Knoll Textiles. **Conference table:** Custom by Wall Goldfinger. **Cafeteria, dining, training tables:** Falcon/Johnson. **Other tables:** HBF. **Files:** Office Specialty. **Architectural woodworking:** Peterson Geller & Spurge, Rimi Woodcraft. **Signage:** Techsign.

Where

Location: New York, NY. **Total floor area:** 256,000 sq. ft. **No. of floors:** 14. **Average floor size:** 15,500 sq. ft. **Total staff size:** 420.



Trading Spaces

Short on time but not innovation, Lorenc+Yoo Design and Sony Ericsson turn a run-of-the-mill trade show booth into a must-see space

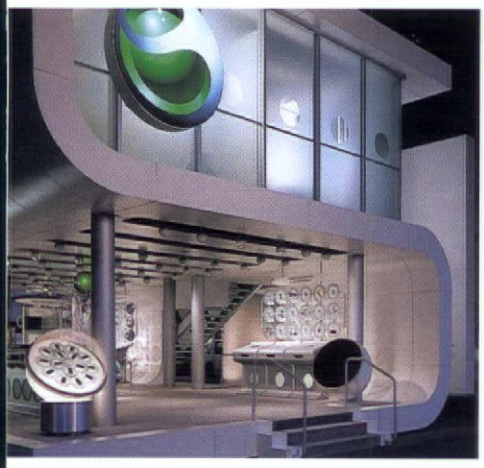
By Katie Weeks
Photography By Rion Rizzo

From the beginning, the Sony Ericsson exhibit for the 2002 CTIA Wireless Show at the Orlando Convention Center called for something different, something dynamic. In October 2001, just six months before the March 2002 trade show, Sony Ericsson was formed as a joint venture between its two namesakes. Eliminating all individually branded Sony and Ericsson handsets, the new division would oversee all cellular wireless telecommunications products, explains Jon Maron, director of marketing for Sony Ericsson. Ericsson had secured a 10,000-sq. ft. exhibit space at the upcoming CTIA show, providing a chance for the new venture to piggyback its way into the marketplace.

Less than five months before the show, however, a sudden cancellation allowed Sony Ericsson to secure its own space. Now, working with a blank canvas, the company needed an exhibit that was more than a temporary booth with a flashy aesthetic. "The majority of trade show booths are about putting up marketing materials; they're basically billboards for advertising," says Jan Lorenc, principal of Lorenc+Yoo Design. "With this project, the approach we took is much more architecturally and interior design driven. The form of the space is an outgrowth of the user and the form defines the culture of the company. This was important for them because it was their coming out party, their brand launch."

While the importance of the tradeshow debut was exciting, it also provided some unusual challenges. "They were still inventing their culture while we were working on this thing. We were seeing the corporate culture evolving before our eyes," Lorenc says. Adds Maron, "Although the company had been formed, we didn't have any idea of what we wanted the brand to look like, or what our message would be at the show."

While the parameters were vague, the company did have several ideas in development. One was a minimalist logo—part of an identity dubbed "liquid identity"—that was ethereal, translucent, and futuristic. The concept features a logo that moves whenever it is digital to show the coming together of technological aspects (represented by a hard silver casing) and organic aspects (represented by a moving green globe), explains Maron. Another idea percolating for a simultaneous trade show in Germany centered on creating an exhibit out of a large-scale S and E. The look was minimalist, with a slight retro, "2001: Space Odyssey" feel. "Everyone was







The minimalist aesthetic of the Sony Ericsson booth is carried through the simple product display on the bottom floor (opposite) and the second-floor meeting rooms (above right). The booth's design, however, is anything but simple. Its large-scale S (above left) and E (above middle) structures and prominent logos announce the brand launch.



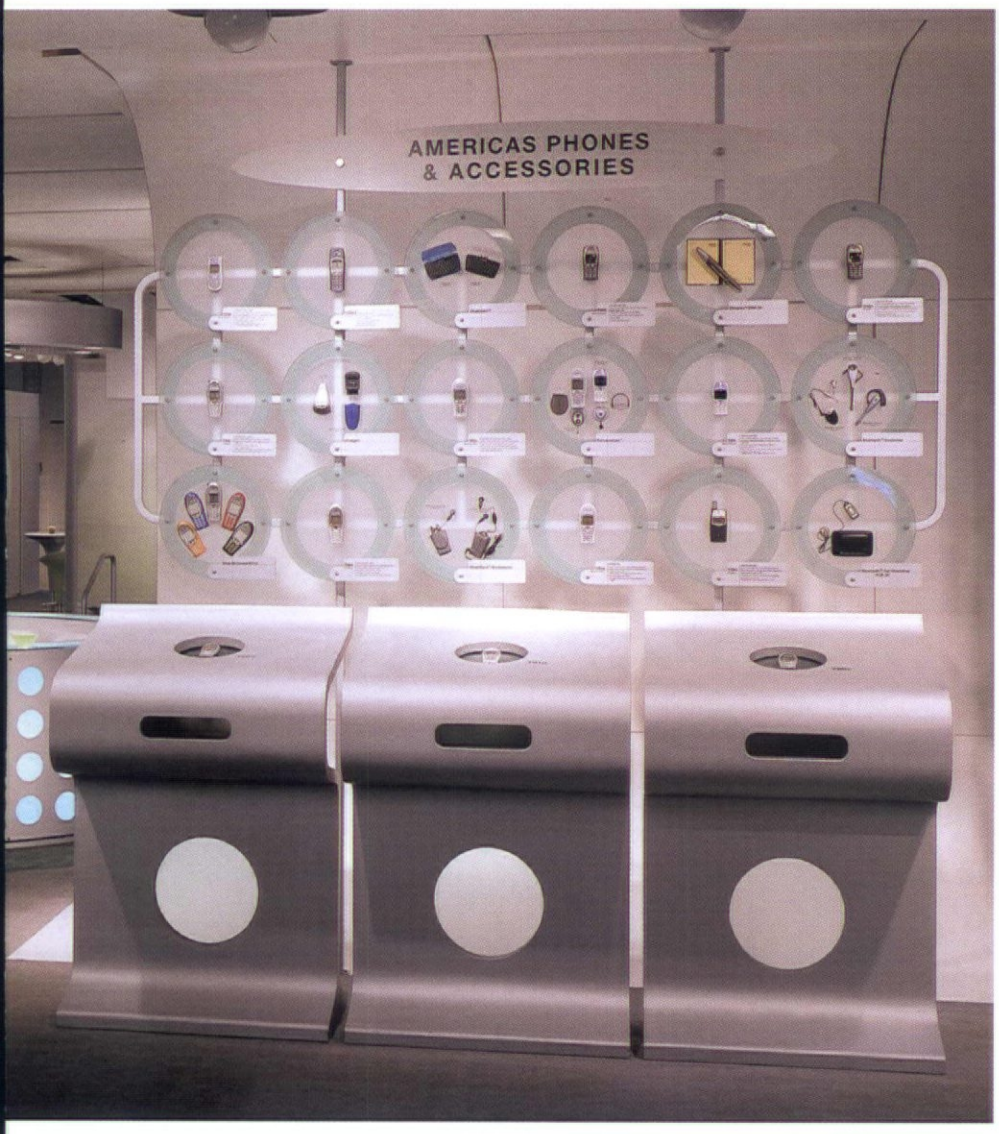


concerned, talking about it visually because it had the potential to turn out gawky, clumsy, or trite," Lorenc says, but he felt confident his firm could make it work.

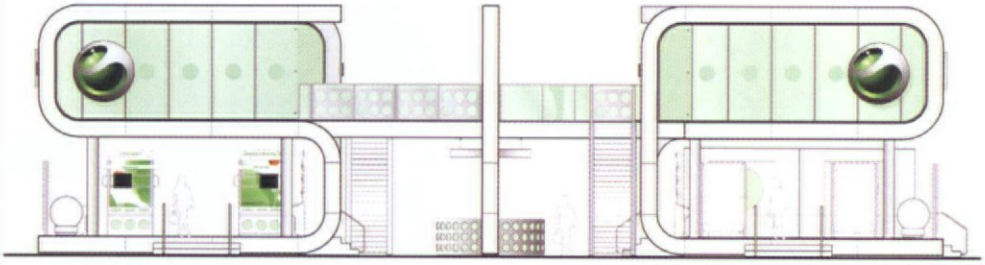
Adding to the visual impact, Lorenc+Yoo transformed the original idea of large-scale letters into a two-story design to meet Sony Ericsson's need for both product demonstration areas and private conference space. The lower level became the public area with product displays and two six-person press rooms. The upper area, featuring one 16-person conference room and two eight-person spaces, was designated for private meetings. In addition, after the exhibit space was expanded to 4,500 sq. ft., the letters were put in line and the entire structure was raised two feet above the convention floor to give visitors the impression of entering a significant event space. "We had other clients remark that it looked like an exclusive space, it looked like a happening place," Lorenc says. "It became a destination."

For the exhibit's interiors, the design team concentrated on keeping a minimalist feel through an abundance of white space. Accent colors including apple green, yellow, and silver were used selectively on walls and furnishings to support the company's logo. Sculptural accents including an upper-level reception cell phone "tornado" that is crafted in stainless steel added some additional flair. Lighting was also a critical piece, Lorenc says, noting that the firm worked with Ramon Noya of Ramon Luminance Design. Accent lighting gives the space energy, and using sandblasted glass and Plexiglas for walls allowed light to flow but minimized sound.

The biggest challenge, both Lorenc and Maron recall, was the project's tight time frame. "It's virtually unheard of that you begin designing a booth four and a half months out from a show," Maron says, adding that the entire process had around 97 days from concept to completion. "You don't build 5,000 sq. ft. of anything in 90 days," he says. The short time frame for design mandated either expediting shipping on 1960s-style Ball chairs or custom designing seating and displays, Lorenc says. "Everything was absolutely down to the wire," he recalls. "We could have used six months more to build it, three months more to design it and two or three months more to fabricate everything." But, he adds, "the fun thing about this field is that anything you draw gets built because it's such quick turnaround." And in the end, everyone was more than satisfied. "In polling at the booth, we were told we had the best booth on the floor," Maron says. "The design stands out very well—People are awed by it."







Designated for product demonstration, the first floor features sleek displays of company information (opposite) and new products (above left). Meanwhile, the second floor's larger conference room (above right) provides space for more private interaction and discussion.

Project Summary

Who

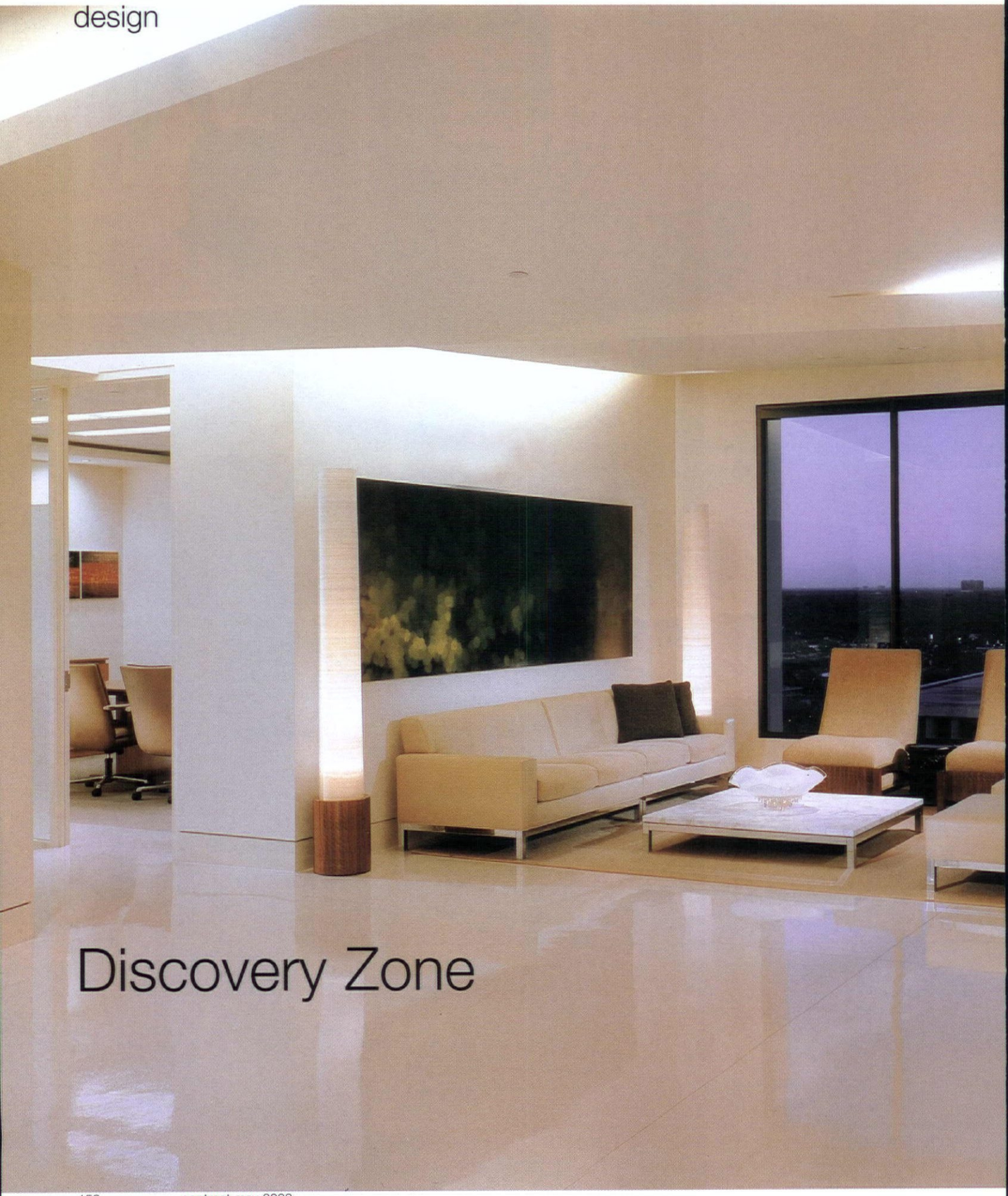
Project: Sony Ericsson 2002 CTIA Trade Show Exhibit. **Client:** Sony Ericsson. **Interior designer:** Lorenc+Yoo Design. **Structural engineer:** Searle Exhibit Technologies. **Lighting designer:** Ramon Noya, Luminance Design. **General contractor:** Geograph Industries. **Construction manager:** Beth Cochran, Journey Communications. **Photographer:** Rion Rizzo, Creative Sources Photography.

What

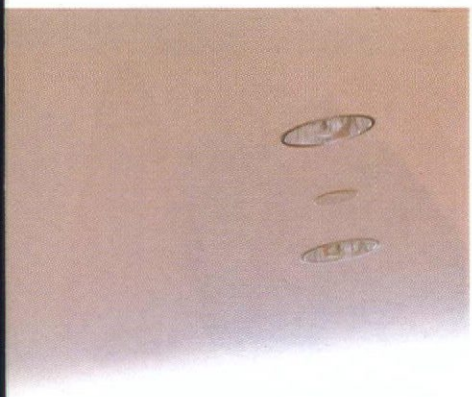
Paint: Matthews. **Laminates, veneers:** Formica, Arborite, LaminArt, Abet Laminati. **Flooring:** Activa. **Carpet/carpet tile:** Aspects, Mohawk, Park Lane. **Lighting fixtures:** Addison-Parrish, Cooper Lighting, Design Within Reach, Hera Lighting, Le Klint, Steele Supply Co., Translit. **Glass:** Acrylite, Plexiglas. **Seating:** Design Within Reach, M2L, Helten, Bombo . Custom designs by Lorenc+Yoo Design. **Upholstery:** Naugahyde. **Tables:** Topdeq, Bombo, Custom designs by Lorenc+Yoo. **Display fixtures, doors, railing, cabinetmaking, planters, accessories, signage:** Custom designs by Lorenc+Yoo.

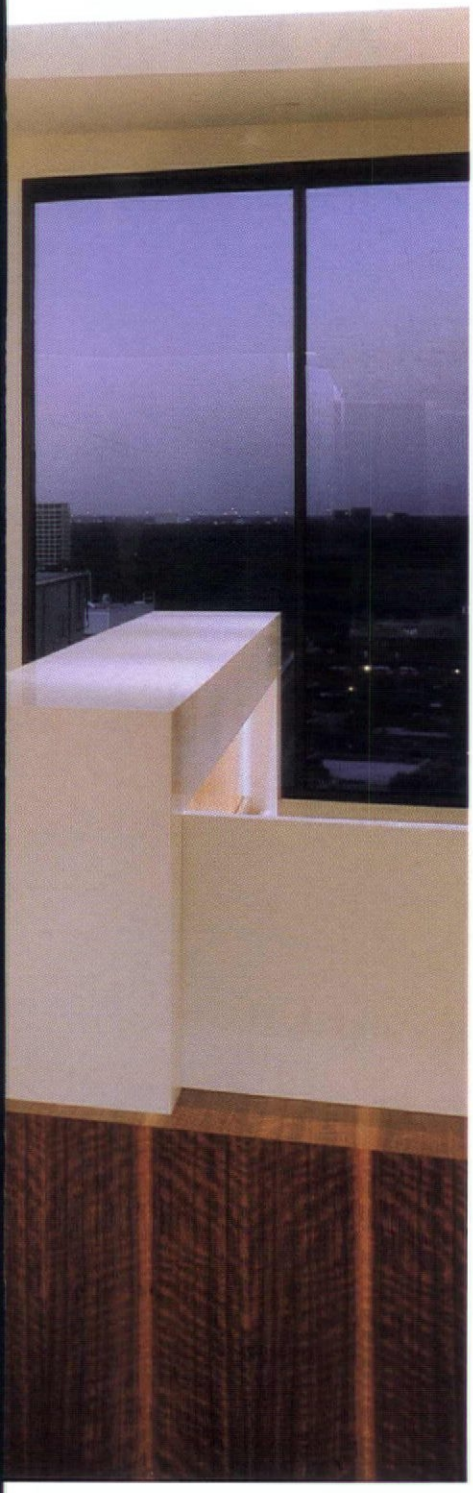
Where

Location: Orlando, FL. **Total floor area:** 4,500 sq. ft. **No. of floors:** 2 **Cost/sq. ft.:** $187.



Discovery Zone





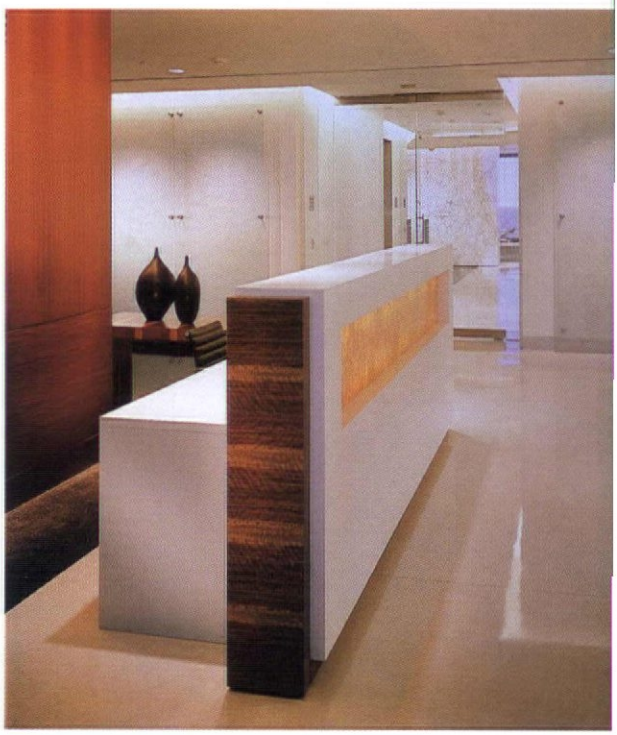
Vanco Energy's Houston headquarters, designed by DMJM Rottet, tells a story of deepwater oil exploration

By Diana Mosher
Photography by George Lambros

Flipping through a magazine one day, Janice Van Dyke Walden came across a profile of architect Lauren Rottet, principal of DMJM Rottet in Los Angeles. "I thought to myself, 'Not only is this woman gorgeous, she also has great style,'" says Walden, a decision-maker at Vanco Energy in Houston. Vanco is an independent oil and gas company with a substantial principal holding of deepwater exploration assets in West Africa. The company had barely begun its search for the ideal architect to design a headquarters that would accommodate its growth. But because Rottet's work on the printed page had so impressed Walden, the search was concluded soon after it began.

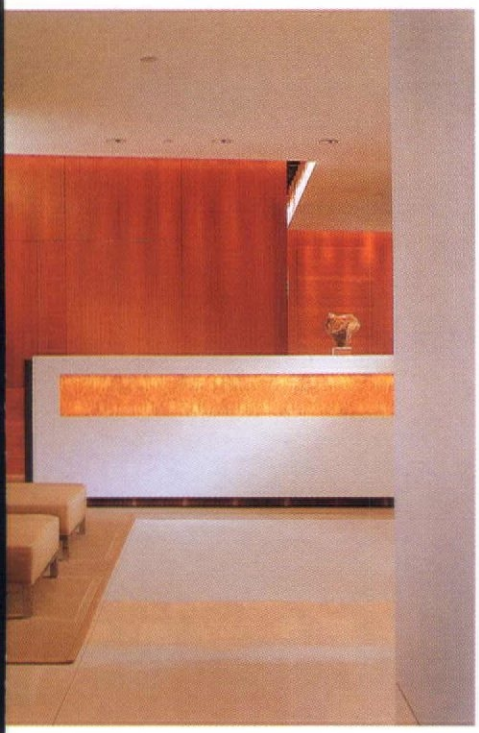
"I met with Lauren and Todd [Runkle] for about two hours," recalls Walden, who is also vice president of public relations at Vanco and the daughter of the company's founder and president, Gene Van Dyke. After hearing their ideas and seeing what Rottet had done with her own offices (which elicited an enthusiastic "wow" from Walden), she told her father and the property manager, 'This is what we're looking for. I think we've found our architect.'" DMJM Rottet was promptly hired for the job and has lived up to Walden's high expectations. "I love what they did for Vanco, and I loved working with them. No other company in Houston has such attractive, and yet functional, spaces as ours," she says. "It's beautiful."

The client team—which included Walden, Van Dyke, and Vanco's office manager—remained very involved throughout the project. A love of Modernism that Walden inherited from her parents has influenced such furniture selections as Barcelona chairs and vintage Florence Knoll pieces. "Janice has beautiful taste," says Rottet. "Gene had specific ideas about adjacencies and planning. He has made a successful business by his own intuition and by leading the band." Well known in Texas and beyond as a catalyst in the development of the oil business, Van Dyke courts buyers from Europe, Asia, and Africa. "His clientele is educated and international," says



Modernism, subtle branding, and a great view of Houston greet Vanco Energy Company's clients as they arrive at the reception area (opposite). A neutral color palette is energized with high contrast finishes and art pieces (above).







Rottet. Therefore, Vanco's new headquarters needed to be sophisticated and reinforce the image of an established, trustworthy company.

Vanco asked DMJM Rottet to create an open and creative work environment while implementing subtle branding and conveying the process of deepwater oil exploration. "Gene likes to tell a story with the environment," says Rottet. As the designers researched Vanco's needs, they found that the exploration for "black gold" involves the collection and visual communication of complex data, which includes topographical site mapping and sectional imaging of the earth's strata. Architecturally, this led to the idea of an office environment whose image mirrors the process of identifying potential resources within particular strata. With the program as its map, and exploration charts for its inspiration, the design team utilized articulated planes and a palette of natural materials to create a language of layered space.

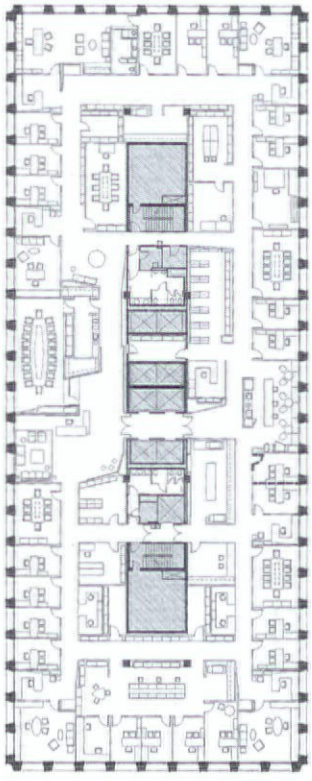
For example, reflecting the process of drilling into the earth's strata, the designers "carved" layers into the building core to reveal natural materials, colors, and light. "Entering the reception area is like delving into an ocean landscape," says Kelie Mayfield, project designer, DMJM Rottet. Artisan textured glass panels extend from the elevator lobby, leading to the reception and corridor beyond. This surface plane lends itself to the sense of an aquatic, reflective space. The process of oil discovery is articulated through ceiling planes that unfold from the core—extending and demarcating public space—and simulate folding tectonic plates in the earth's strata. Light is dispersed through fissures that accentuate pockets formed by folding planes. "The ceiling is like an art piece," says Walden.

The process by which oil deposits are studied requires high-contrast graphic representation techniques. "The charts are very visually interesting on their own. They're extremely colorful," adds Rottet. Contrast in color and materials serves to distinguish private space. Semi-public areas are defined by highly reflective contrasting materials. Private areas are defined by a warm palette of natural wood, light flooring, and textured fabrics. Vanco's geologists do work in teams, but they need privacy when meeting with clients to discuss the confidential details of deals. "We gave everybody a traditional walled office," says Walden. "Lauren was very clever about using frosted glass to introduce light into the interiors while maintaining a sense of privacy."

Artwork provides subtle clues about the company's holdings in West Africa (opposite). Articulated planes and natural materials express a language of layered space (above left). Light is dispersed through fissures that accentuate pockets formed by folding planes (above right).



As part of a deepening commitment to branding, Vanco is redoing its logo with new company colors—black and white. "It sounds bland," says Walden. "But it's really sharp and lets us achieve a European, modern kind of look." The logo colors are reflected in the high contrast palette of the headquarters, which features dark casegoods, a dramatic dark wood panel in Walden's office, and Vanco's collection of art and artifacts. Display niches at each end of the rectangular hallway are wrapped in beautiful wood. African masks provide subtle clues that reinforce the company's branding and its business. "All of Vanco's property and land holdings are in Africa," says Mayfield. "But its Houston headquarters tells the story of what the company does. Every little design detail is speaking to you."



The conference room continues telling the story of deepwater exploration while reinforcing the company's upstanding image (above).

Project Summary

Who

Project/client: Vanco Energy Company; Gene Van Dyke, CEO; Janice Van Dyke Walden, vice president public relations. **Architect:** DMJM Rottet; Lauren Rottet, principal; Kelie Mayfield, project designer; Erick Ragni, project architect; Todd Runkle, senior associate; Tuan Nguyen, senior associate. **Mechanical/electrical engineer:** Wylie and Associates. **General contractor:** Constructors. **Lighting consultant:** Bliss Fasman Incorporated. **Architectural millwork:** Brochsteins. **Furniture dealer:** Contract Resource Group. **Photographer:** George Lambros Photography.

What

Wallcoverings: Maharam. **Paint:** Pratt & Lambert. **Laminate:** Abet Laminati, Nevamar, Chem Metal. **Dry wall:** Marek Brothers. **Flooring:** National Terrazzo Tile & Marble, Luvica Envinyl Flooring, Metallo. **Carpet:** Constantine Commercial. **Carpet fiber:** Ultron Nylon type 6,6. **Ceiling:** Marek Brothers Company, Armstrong, Donn Fineline. **Lighting:** Kurt Versen, H.E. Williams, Belfer, Modular. **Doors:** Buell. **Hardware:** Century Builders, Ingersoll Randm Falcon Locks. **Glass:** Specialty Glass, Joel Berman, Vision Products. **Workstation/executive/ task seating:** Keilhauer. **Lounge seating:** Minotti, DMJM Rottet custom-designed by Hillcrest, Knoll, Pfister, David Edwards, Afromosia. **Breakroom seating:** Bernhardt. **Guest seating:** David Edwards, Knoll, Bernhardt, Keilhauer. **Office Task:** Herman Miller. **Upholstery:** Edelman Leather, Spinneybeck, Knoll, Bernhardt, Pollack. **Conference table:** DMJM Rottet custom by Brochsteins and National Terrazzo Tile & Marble, Halcon. **Cafeteria, dining, training tables:** Bernhardt. **Other tables:** Tucker Robbins, Minotti, Knoll, Florence Knoll, Saarinen, DMJM Rottet custom by Environment, Bernhardt, Cirque. **Files:** Office Specialty. **Window frames:** Frameworks. **Window treatments:** MechoShade. **Casegoods, workstations:** Halcon. **Shelving:** DMJM Rottet custom by Brochsteins. **Architectural woodworking, cabinetmaking:** Brochsteins. **Accessories:** Pilie' and Donghia, Joe Carte, Gecko Designs, Tucker Robbins. **Signage:** DMJM Rottet custom by Lassiter Industries. **Art:** Barbara Davis Gallery, McClain Gallery. **Other custom furniture:** DMJM Rottet custom design by Impressions Architectural Millworkers, by Elegant Woodcraft, by Elegant Woodcraft.

Where

Location: Houston, TX. **Total floor area:** 20,500 sq. ft. **No. of floors:** 1. **Total staff size:** 40.

healthcare environment awards competition

To recognize innovative, life-enhancing design that contributes to the quality of healthcare

contract

THE CENTER FOR HEALTH DESIGN

MEDQUEST COMMUNICATIONS LLC

award categories

Professional Categories:

- Acute (inpatient) Care Facilities
- Ambulatory (outpatient) Care Facilities
- Long-Term Care/Assisted Living Facilities
- Health and Fitness Facilities

Eligible projects in these categories include any environment in which the primary purpose is to provide healthcare and related services.

Student Category:

Awards will be given for innovative design solutions that enhance the quality of healthcare delivery. Entries can include, but are not limited to, Healthcare Products (furniture, furnishings, etc.); Design Elements (color, sound, light, etc.); Healthcare Settings (patient areas, examination rooms, corridors, etc.); or Technology (equipment, systems, etc.)

judging criteria

Professional entries will be judged on the following information, which must be included in the binder submitted:

- Visual and graphic images that support an environment capable of improving the quality of healthcare
- A brief program statement (100 words) and a demonstrated response to it
- Demonstrated partnership between clients and design professionals
- The client's testimony that the project improved the quality of healthcare, for example: Demonstrated sensitivity to patient needs; Improved therapeutic outcomes; Enhanced staff performance; Increased visitor and community participation; Achieved higher satisfaction rating

Student entries will be judged on the following information, which must be included in the binder submitted:

- Visual and graphic images that support an environment capable of improving the quality of healthcare
- A brief project description (100 words) addressing how and why the project would improve the quality of healthcare

recognition/awards

- Winners will be announced at an awards presentation during HEALTHCARE DESIGN 2003, December 7-10, at the InterContinental Hotel in Miami
- A specially designed award will be presented to each winner
- Winners will be required to assemble presentation boards of winning projects for display at HEALTHCARE DESIGN 2003
- First-place winners will receive up to two complimentary registrations to HEALTHCARE DESIGN 2003, worth $1,100 each
- Winners will be published in an upcoming issue of *Contract* magazine featuring healthcare design
- Winners will be notified by July 28, 2003

rules for entry

Professional Categories:

- Submittals must not have been previously published in a national design magazine, or be published prior to special publication date in *Contract* magazine
- Submittals must be built and in use by June 1, 2003
- Submittals must be contained within one binder and must include professional-style 8 x 10 color photographs or 4 x 5 color transparencies, plus at least one floorplan
- Submittals must include project name and location and submittal category
- Design firm name and address must be provided in an opaque envelope at the back of the binder for purposes of anonymity
- Each submittal must include a $250 entry fee.

Student Category:

- Submittals must be contained within one binder and must include professional quality photographs or renderings
- Submittals must include project type and submittal category
- Student name, address, and verification of student status in the form of a letter from the school registrar certifying enrollment at the time the project was completed must be provided in an opaque envelope at the back of the binder for purposes of anonymity
- Each submittal must include a $25 entry fee to cover administrative costs

NO ENTRY FORM IS REQUIRED

All submittals must be received by 5:00 p.m. EST on **Friday, June 20, 2003**. Any submittals received after the deadline will be returned unopened to the sender

Make checks payable to *Contract* magazine

Mail all submittals to:

Healthcare Environment Awards Competition
c/o Contract magazine
770 Broadway, 4th Floor
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USA

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The decision of the judges is final. The judges reserve the right to make no award.

judges

Judges to be announced will include interior designers and architects with expertise in healthcare design, a member of the board of The Center for Health Design, and a board member of the American Institute of Architecture Students

The competition is sponsored by *Contract* magazine in association with The Center for Health Design, the American Institute of Architecture Students, and Medquest Communications LLC.



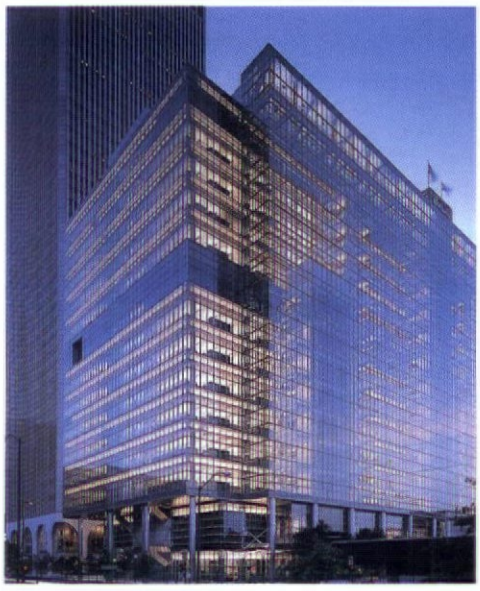
Technological Triumph

A corporate office that's both aesthetically pleasing and high tech lets WilTel Communications Group present itself as a top broadband provider

By Julie Leibowitz
Photography by Scott McDonald and Timothy Hursley

In the ever-changing world of broadband technology, Tulsa, Okla.-based Williams Communications was looking for some consistency. Just a few years ago the company had thousands of employees situated in seven different facilities in downtown Tulsa. They wanted to centralize operations in one key location, and did so in less than two years from groundbreaking to move-in with a design team that included HOK, Bellwether Design (now Atkins Bellwether), and members of Williams' own real estate team. After a corporate restructuring in late 2002, Williams became WilTel Communications Group, and the network and broadband media services company now operates from its 750,000-sq. ft., state-of-the-art headquarters at One Technology Center in downtown Tulsa.

The project was a collaborative effort among the three parties involved, a challenge for both HOK and Bellwether. Roseanne Bell, president of Bellwether Design in Tulsa, comments, "At first everyone was a little wary of the team approach since each firm was used to being the leader on previous respective projects, but it worked out so well. I think the fact that the team was managed properly was key. WilTel's project manager laid ground rules from the start confirming each party would be involved in a weekly meeting, and all problems would be solved together. The team was exemplary."





A vertical circulation core, called a solar well, acts as a vertical quadrangle and unites employees; a reflecting pool lies at the bottom (opposite). The new, glass and metal WilTel Communications building (above left) connects to the old headquarters building via a steel and glass bridge. The conference room (above right) is central to an executive pod, a private suite for four executives who share conference rooms and also have personal offices.

According to Tom Polucci, senior associate at HOK's St. Louis office and senior designer on the project, "The first challenge we faced was how to develop the building based on the needs of the company. WilTel wanted an open, team environment—with no closed offices on the perimeter, natural light and high ceilings—and they worked closely with us as we tested these ideas. They were extremely interested in the quality of the space. As a technology company, they also wanted to be cutting-edge. There were equally strong architecture and interiors specialists working together. It was a great collaboration, a seamless process."

WilTel wanted to create a presence that accurately represented them as a leader in the broadband industry. "The greatest challenge put forth to HOK," says Susan Ellis, WilTel's director of real estate, "was to bring our company together in one location and maintain the cutting-edge image of WilTel, but not look like an eyesore in a traditional city like Tulsa."

A primary goal was to create a corporate campus feel. Each office floor is a self-contained mini-campus, with a library, small and large meeting areas, post office, supply and copy area, and café. WilTel also wanted to create easy access in the building by connecting the floors via a solar well—which is also the key to the success of the building's energy efficiency. It serves as a return air plenum, a natural ventilation shaft, and a thermal buffer during the morning time when the sun is the most intense. The building operates at 50 percent of the energy costs of any other building in Tulsa.

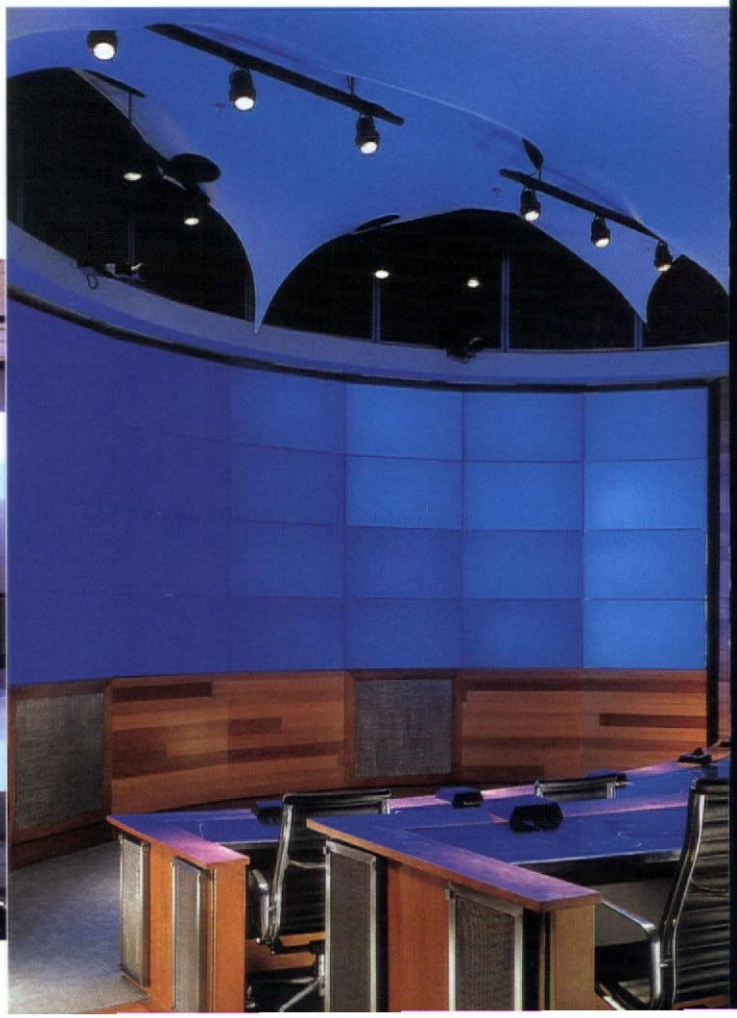
As an active player in the fiercely competitive fiber-optic network industry, WilTel is constantly wooing prospective clients and needed a place to show off its assets. Bellwether Design, which designed the company's first executive briefing center in the original company offices, was hired to design the network operations center (NOC) and demo room, executive briefing center (EBC), conference center, and executive floor, totaling approximately 150,000 sq. ft. In addition to being lead designers for these spaces, Bellwether's expertise in the integration of A/V equipment into interior spaces made them extremely important in meeting WilTel's highly technical needs.

"Howard Janzen, the CEO at the time, wanted the NOC as the heart of the business—since WilTel's products are intangible, the NOC serves as a tangible icon," says Bell. "He wanted it open for customers and employees to remind them of why they are there." The EBC was designed to be a showcase for the industry and demonstrate the height of WilTel's technology, complete with corporate hospitality, drop-in centers, huddle spaces, and state-of-the-art A/V capabilities. Bellwether installed the first and so far only high-definition, 16-ft. by 9-ft. retractable videowall in the nation. According to Bell, "We straddled the gap between design and technology. There's an intimate, human feeling yet the space is high-tech."

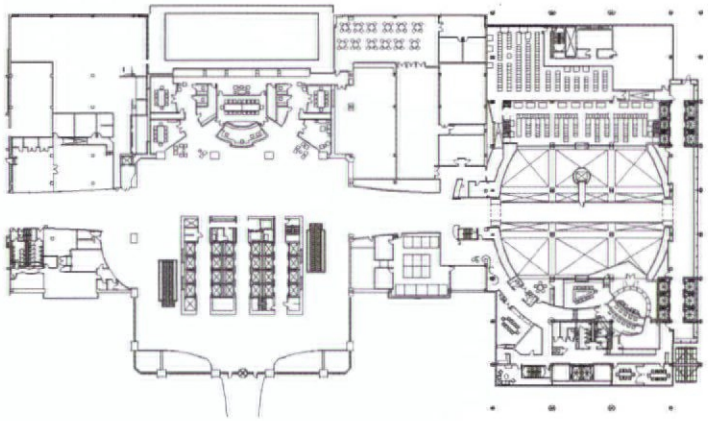
During the fast-track project, which allowed for only nine months of design planning, the requirements for the facility did not change. Organizational changes took place within WilTel, but through it all the design team continued focusing on its strong strategy to deliver the final product. "From tile to traffic flow, HOK worked 24/7," recalls Ellis. "Had we not had such a strong team we could not have coped with the industry restructuring going on at the time, as well as cost reductions placed on us mid-project. We had a very stringent schedule that could not be delayed due to lease expirations on other buildings, and the team never deviated from schedule, design, or plan."

Everyone—including the users—took ownership of the project, and 3,000 employees were relocated in only eight weeks with no loss of employee productivity. "There's great interest in the building now, from both customers and the people of Tulsa," says Ellis. "We wanted the city to feel good about this building, and it's certainly happened."





Project Summary



The boardroom (opposite left) acts as the centerpiece of the executive floor, with large, rear-projection screens for multi-point videoconferencing and presentations. Tiered seating in the executive briefing center (opposite right) allows every participant to easily see a 32-cube, high-definition video wall. A typical office floor (below) relies on open space, natural light, and a warm color palette. A similar layout on every floor facilitates wayfinding.



Who

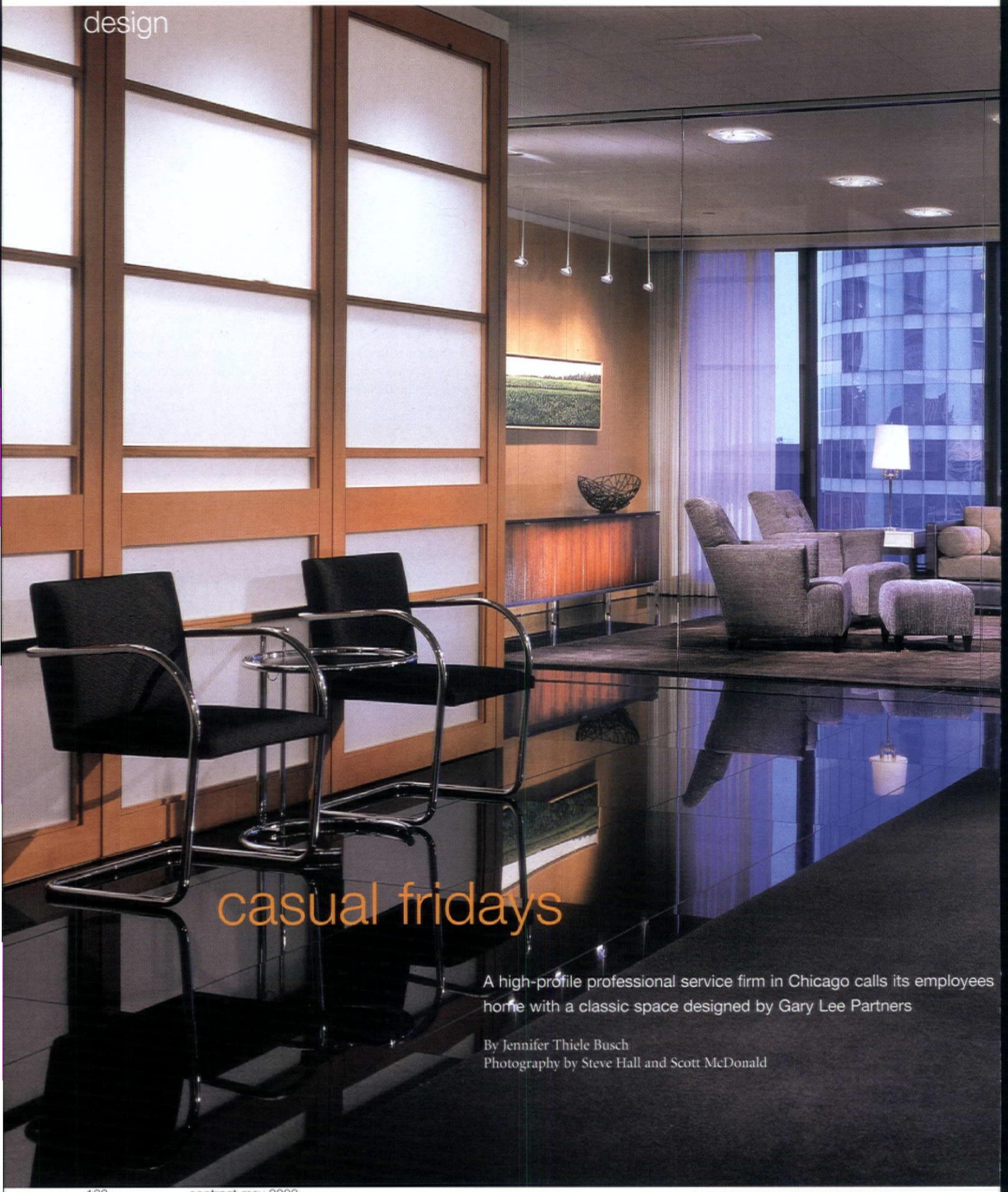
Project, client: Williams Communications. **Architect, Interior Designer:** HOK; Atkins Bellwether (formerly Bellwether Design). **Structural engineer:** EDM. **Mechanical, electrical engineer:** William Tao & Associates. **General contractor:** Manhattan Construction. **Lighting designer:** HOK Lighting Group. **A/V consultant:** MCSI **Acoustical consultant:** Pelton Marsh Kinsella. **Furniture Dealer:** Tulsa Office Furnishings, MSI. **Photographer:** Scott McDonald © Hedrich Blessing (interiors); Timothy Hursley (exteriors and solar well).

What

Dry wall: USG. **Wallcoverings:** Bolta, Maharam, Tower, Evans&Brown, Walltalkers, Knoll, Len-Tex, Innovations, Seabrook, Koroseal, Sina Pearson. **Acoustical panel fabric:** Maharam, Luna Textiles, The Designtex Group, Knoll, Sina Pearson, Gilford. **Wood veneer wall:** Dooge. **Paint:** Devoe, Benjamin Moore, PPG Industries, Pratt&Lambert, ICI Dulux, Porter Paint, Sherwin-Williams. **Specialty paint:** Zolatone, Dupont. **Acoustical wood panel:** Rulon. **Other panels:** Rudy Art Glass, FRA, Visteon, Rainbow Fire & Art Glass Studio, Oklahoma Fixture Company, Knoll. **Plastic laminate:** Laminart, Nevamar, Pionite, Formica, Abet Laminati, Wilsonart. **Masonry:** Midwest Marble, Lucia. **Carpet/carpet tile:** Interface, Collins&Aikman, Bentley, Karastan, Shaw, Harbinger, Constantine, Bolyu. **Carpet fiber:** Dupont. **Fooring:** Armstrong, Mannington, Amtico, Roscotiles, Lonseal, Burgess, Dex-o-Tex, Marquez Glasseries. **Tile:** Quantum, Burlington, Midwest Marble, Cold Spring, Keys Granite, Daltile, Crossville, Interstyle, Ultra Glas. **Ceiling:** USG, Ceilings Plus, Armstrong, Decoustics. **Lighting:** Lutron, SuperVision, Color Kinetics, Lithonia, Cooper, Metalux, Sure-Lites, Belfer, Concealite, Flos USA, Halo, Corelite, Tech Lighting, Neoray, LSI, FiberPro, Peerless, B-K Lighting, Zumtobel, Columbia, Lightolier, Leucos, D/AC, Visa, Prudential, Axis, Peerlite, Elliptipar. **Doors:** Algoma. **Door hardware:** Stanley, Corbin Russwin, LCN, Glynn Johnson. **Glass:** Skyline. **Window frames:** Raco. **Window treatments:** Fortner & Company. **Railings:** KS Metals. **Ornamental metal work:** KS Metals, Southern Sheet Metal. **Workstations:** Knoll. **Workstation seating, files, shelving:** Herman Miller. **Lounge seating:** Krug, Novikoff, Bernhardt, Loewenstein. **Cafeteria, dining, auditorium seating:** Loewenstein, Herman Miller, Geiger. **Other seating:** Herman Miller, Harter. **Upholstery:** Maharam, The Designtex Group, Luna, Bernhardt, Knoll. **Conference table:** MSI, Nucraft. **Cafeteria, dining, training tables:** Nevins. Other Tables: Nucraft, MSI. **Architectural woodworking:** Fetzer's, Wood Systems. **Cabinetmaking:** Wood Systems. **Planters, accessories:** Nessen, Nucraft. **Access flooring:** Tate. **Underfloor duct, plumbing:** Matherly Mechanical.

Where

Location: Tulsa, OK. **Total Floor Area:** 750,000 sq. ft. **No. of Floors:** 15. **Average Floor Size:** 50,000 sq. ft. **Total Staff Size:** 3,600.



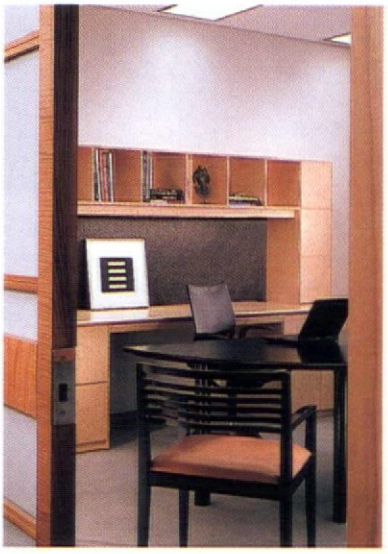
casual fridays

A high-profile professional service firm in Chicago calls its employees home with a classic space designed by Gary Lee Partners

By Jennifer Thiele Busch
Photography by Steve Hall and Scott McDonald

On any given Monday through Thursday during a normal work week, the office population of a certain professional service firm in Chicago totals about 20 to 25 percent of the staff, according to the organization's manager of administration and real estate. Since this company's business model calls for its staff to be out in the field, serving customers onsite, "Our work process inside the office is not nearly as important as our work process outside the office," he acknowledges. Nevertheless, in the highly competitive world of consulting, space design in the home office can contribute significantly to corporate image and employee attraction and retention. And few design firms understand this better than Chicago-based Gary Lee Partners.

On Fridays, the percentage of employees in the office jumps to 55 to 60 percent of the total staff, owing to a company policy that encourages people to return to the office at least once a week for some good, old-fashioned camaraderie and employee interaction. Immersion in the corporate culture is not exactly the point, though it is a happy by-product of the office design—which offers a generous variety of functional gathering spaces—and the activities that take place there. The company's manager of administration and real estate says, "We are not a business. We are a values-driven professional practice, and we tend to think about things and make decisions based on our values, rather than our business goals. The space supports our culture in as much as it supports our values with openness, light, and the ability to bring everyone together."



Despite the fact that employees are out of the office much of the time, free address was never an option here. Whether a staff member returns to the home office in downtown Chicago weekly from a nearby assignment, or occasionally from one that is an airplane ride away, she returns to her own dedicated work space in a private or semi-private office. How to draw employees out of those personal work spaces and foster connectivity and interaction was the primary design challenge.

In 1994, Gary Lee's office designed this client's original space on two and one-half floors, and was called back during the most recent economic boom to expand the space to six and one-half floors. "They try to get everyone back on

Private or semi-private work spaces (above) offer excellent accommodations for employees when they periodically return to the home office. But common areas such as this team space (left) are catalytic in getting consultants to leave their offices and interact with one another.

Fridays for lunch, interaction, the exchange of ideas," explains Thomas McWalters, managing principal at Gary Lee Partners. "Part of what we did when we expanded and re-stacked the space was create areas where people could gather. An important goal was to develop a sense of community, but efficiency of work space was still key." The original space also accommodated interaction, but the proportion of gathering spaces on the expansion floors has grown some in relation to the overall space, according to McWalters. Aesthetically, however, the goal was more of the same. "Gary Lee designed the initial floors in a fairly timeless way," says the client's manager of administration and real estate. "When we expanded we wanted a continuation of what we had."

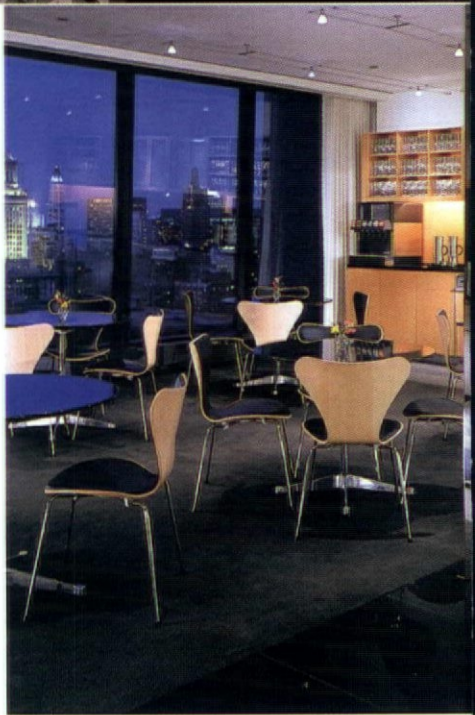
The design handles floorplates of 25,000 sq. ft. each with wide corridors at either end that span the space from window wall to window wall, thus allowing natural light to seep toward the core. It also handles any potentially large egos with conference rooms—instead of coveted private offices—at every corner. And although enclosed offices are located on the perimeter, so are many of the communal spaces that were a focal point of the expansion. In particular, a coffee bar/break room, the company's health club—which was included at the request of one exercise-conscious partner and mostly serves the support staff that is in the office daily—and a large team room are located on the window wall and feature stunning views.

"These gathering spaces were also intended to function as informal work areas," explains McWalters, and as a consequence, they are all wired for data and power. In reality, however, the common areas are seldom used in this way…which is not to say they are not used or appreciated. "It is rare that people actually use them for work," says the manager of administration and real estate, as the semi-private offices offer excellent working accommodations and are often not fully populated. "The goal was to keep the consulting staff connected in a variety of different ways, and we often use them for social gatherings on Fridays," he adds. And while these gathering spaces keep the staff connected by luring them out of their offices, a focal staircase running through five floors keeps them connected vertically.



Though the level of design remains consistent throughout community and private spaces, there was a definite attempt to upgrade materials in gathering spaces by incorporating more wood, stone, and glass, as well as plush, comfortable furnishings and floorcoverings more suggestive of a formal living room than a corporate space. "This culture is a little more relaxed, but the idea of stability still had to be conveyed," says McWalters. "Our goal was to develop a professional-looking space with clean lines and a timeless appeal. We did that with an infusion of veneers and stone, but we used them judiciously in just the right spots to help add warmth."

And like many Gary Lee Partners-designed interiors, art is integral to the environment. "Art was a very important consideration for us," says the manager of administration and real estate. "We have a wonderful and very diverse collection that Gary has helped us amass over the years. The new space lends itself to showcasing the collection." Good works of art deserve another.







One large, focal area dubbed "the living room" (opposite top) features materials, furnishings, artwork, and scale that embody the informal yet timeless and professional design approach to the office interiors. Wide corridors stretching from window wall to window wall dissect the 25,000 sq. ft. floorplates (above left). But employees also have plenty of access to daylight and views in perimeter offices and common areas, such as this coffee bar/break room (opposite bottom). While this space keeps employees connected in a social sense, the five-story staircase (above right), a work of art itself, keeps them connected vertically.

Project Summary

Who

Project: Professional Services Firm. **Architect, interior designer:** Gary Lee Partners. **Structural engineer:** Skidmore Owings and Merrill. **Mechanical/ electrical engineer:** Environmental Systems Design. **General contractor:** Interior Construction Group. **Lighting designer:** Mitchell Kohn. **Acoustician:** Shiner and Assoc. **Furniture dealer:** Corporate Concepts, Interior Investments. **Photographer:** Steve Hall, Scott McDonald © Hedrich Blessing.

What

Paint: Benjamin Moore. **Laminate:** Pionite, WilsonArt. **Dry wall, ceiling:** USG. **Flooring:** Cambrien Black Granite, Birger Juell Wood Floor. **Carpet:** Interface, Bentley. **Area rug:** custom Hokanson. **Lighting:** Zumtobel, Lightolier. **Doors:** Custom Parenti & Raffaelli. **Glass, wall systems:** Trainor Glass. **Window treatments:** MechoShade. **Workstations, seating:** Herman Miller. **Lounge seating:** Indigo (a Gary Lee Partners Private Collection), Christian Liagre for Holly Hunt, Donghia Eaton Chairs, B&B Italia from Luminaire. **Cafeteria, dining, auditorium seating:** ICF. **Other seating:** Haworth, ICF. **Upholstery:** Edelman Leather, Knoll Textiles, Maharam. **Conference tables:** Custom Tesko Architectural Metalwork. **Cafeteria, dining, training tables:** Herman Miller. **Files:** Knoll. **Shelving:** Bradford Systems. **Architectural woodworking, cabinetmaking:** Parenti & Raffaelli. **Art:** sculpture by Jun Kaneko, Kuba Skirt from Doug Dawson Gallery, Gordon Dorm, Kathryn Bowling.

Where

Location: Chicago, IL. **Total floor area:** 200,000+ sq. ft. **No. of floors:** 6 1/2 floors. **Average floor size:** 30,000 sq. ft.



A Park Avenue Presence

SOM returns to its 1950s Lever House to create an inviting global hub for Alcoa's senior executives

By Diana Mosher
Photography by Jon Miller



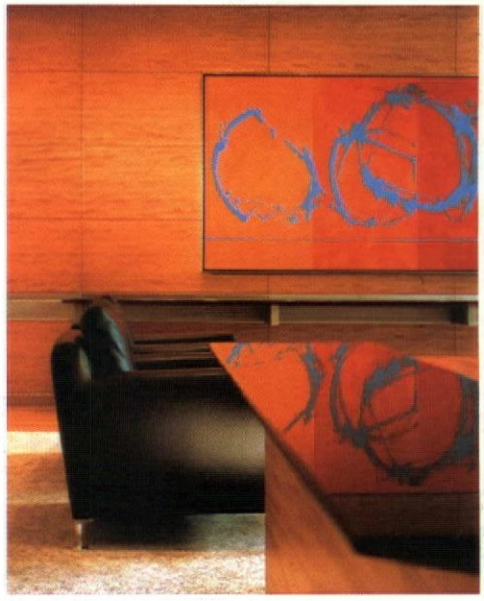
In front of the enclosed hotelling office and informal meeting room, the signature stair opens the vertical line of communication while creating a focal point on each floor (above). The glass-enclosed stair (opposite) features a luminous ceiling at the top and a ring of lights on each floor.

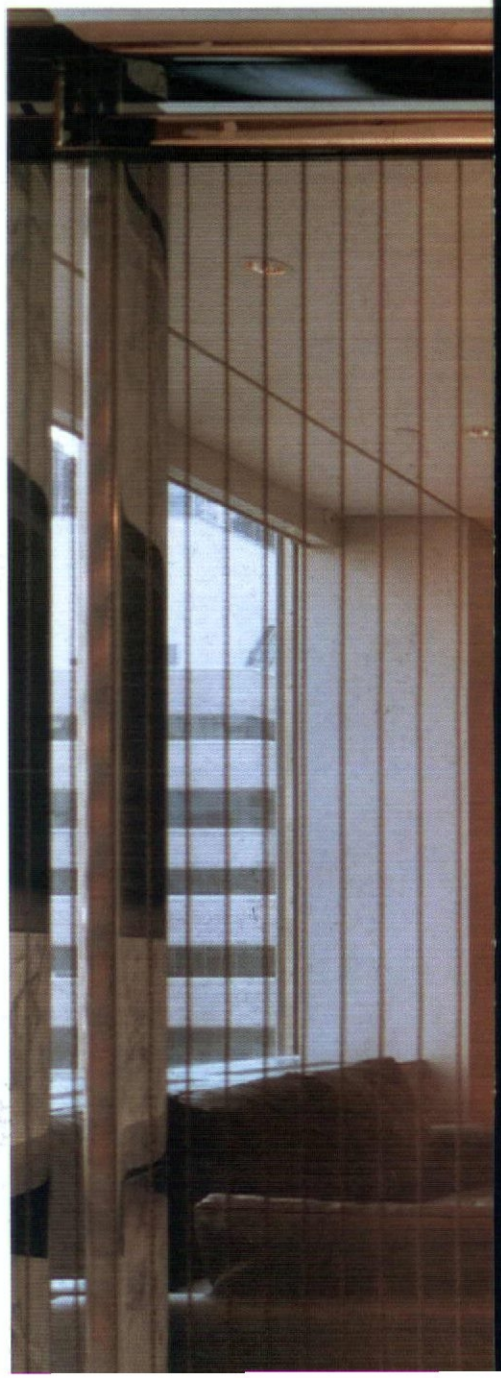
Mike Bloomberg, New York City's businessman-turned-mayor, made headlines when he broke tradition, installing himself in a cubicle rather than City Hall's corner office. Other businessmen around the country are doing the same. At the Pittsburgh headquarters of Alcoa, an international manufacturing corporation that produces aluminum, everyone including the chairman shares an open plan environment that fosters communication and a sense of egalitarianism. This was also the desired model when Alcoa commissioned the New York office of Skidmore Owings & Merrill (SOM) to design a global hub in Manhattan. The progressive open plan setting and its many comfortable meeting rooms—on Park Avenue in the signature Lever House designed by SOM in the 1950s—provides a high-end setting for Alcoa's leaders to meet with members of the financial community, customers, officials, and dignitaries from the 31 countries where it operates.

Alcoa has a history of being situated in architecturally significant buildings. The landmark Lever House was selected for the company's New York offices because of its midtown location and distinction as the first curtainwall building in the city. "This choice spoke about the progressive nature of the organization, its sense of quality, and commitment to good design," says Stephen A. Apking, design partner at SOM in New York. "Alcoa's chairman is very knowledgeable about modern architecture, design, and art—and his wife is an architect. They appreciate this building and what it represents." Considering Alcoa's admiration for SOM's Lever House design, it was natural to enlist the same firm to design the company's interiors. "This was a terrific client," says Apking. "It was very easy to communicate ideas. There was no need to educate or explain."

SOM drew upon the geometric language of Lever House's exterior, emphasizing the play between solids and voids, horizontal and vertical. "We were very respectful of the building module," says Apking. "The modular lines inherent in the design of the building are also regulating and organizing the lines of the interior." Every







Partial-height office partitions line the perimeter and define each workstation with shared ambient light (above). Reception (above, right) projects an image of a streamlined, efficient, and world-class organization. Executives have a variety of meeting place choices, from the intimate lounge (right) adjacent to the largest conference room to the more traditional multipurpose room (opposite, top left). The corner architecture accommodates a "front porch," which is a shared space (opposite, top right).

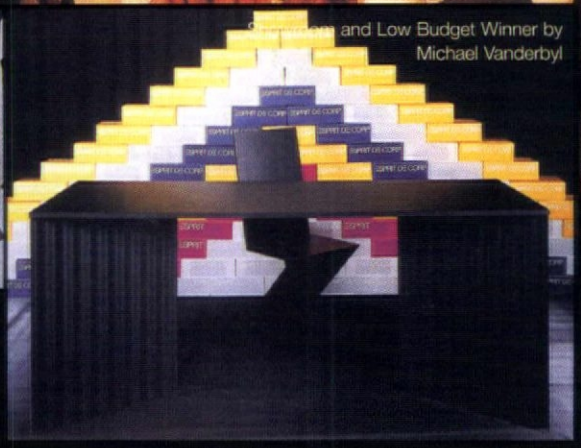
1987 is it *your* time?



Designers of the Year (l to r) Patricia Conway, Randolph H. Gerner, Judy Swanson and Miguel Valcarcel



Showroom and Low Budget Winner by Michael Vanderbyl



Showroom and Low Budget Winner by Michael Vanderbyl



Retail Winner by Florian-Wierzbowski Architecture



Hospitality Winner by Interior Spaces

It was bound to happen and this would be the year. In 1987 the Designer of the Year award would not go to any single person. Instead it went to four, a first in the awards history! Patricia Conway, Randolph H. Gerner, Judy Swanson and Miguel Valcarcel were all partners in Kohn Pedersen Fox Conway and *all* Designers of the Year. Joining them in the history books would be Michael Vanderbyl, who would become the first designer to win two awards in one year for the *same* project. A feat, in the years to come, never to be accomplished again by another designer.

25 years later we are still celebrating the best in contract design with our silver anniversary Interiors Awards. And we hope that this year, it is *your* time.

An Inside Job

In the last of a three-part series for *Contract*, an environmental expert discusses the LEED for Commercial Interiors pilot program and selection of green materials

By Ken Wilson AIA, IIDA, LEED AP

In 1999 the U.S. Green Building Council (USGBC) launched the pilot version of the Leadership in Energy and Environmental Design (LEED) Green Building Rating System (Version 1.0). This revolutionary rating system provided a tool for measuring the "greenness" of projects designed with a sustainable agenda. The LEED Rating System addressed "whole" buildings—that is to say, new buildings or substantial renovations with both base building and interior components. This system seemed to serve user-owners best—those clients that built and occupied their own building for the long term.

But what about all the tenant projects built within existing buildings? Wouldn't reusing an existing building be one of the best environmental choices you could make? Well, a lot of people designing commercial interiors thought so. In the spring of 2000, I first met Penny Bonda at the USGBC Federal Summit Conference in Washington, D.C. At the time, Bonda was a member of the USGBC Board of Directors, a practicing interior designer, and a past ASID national president. Penny was heading up the initiative to develop a new version of LEED that applied specifically to interiors projects. It was to be called "LEED for Commercial Interiors" or "LEED-CI" for short.

At that time, my new architecture and interiors firm, Envision Design, was in the construction administration phase for the Greenpeace USA Headquarters. Rather than build a new building, Greenpeace had selected the third and fourth floors of a group of urban turn-of-the-century row buildings that were being renovated and connected together by a developer. We had used LEED 1.0 as a guide for incorporating sustainable strategies—at least the ones that applied to interiors—but were frustrated at not being able to qualify for LEED certification because we weren't in control of the base building design.

Later Penny asked me to serve on the LEED Commercial Interiors Steering Committee (which I was honored to be a part of). After three years of hard work by many dedicated people, and after overcoming a number of setbacks, the LEED-CI Pilot was launched in the spring of 2003 through a generous grant from the General Services Administration. Under the pilot program, a range of interior project types and sizes have been selected to test and refine the rating system prior to being voted on by the USGBC membership. The pilot program process will take more than a year to run its course.

As the LEED Rating System has evolved, so has the desire for more focused LEED rating system "products" such as LEED-CI. Currently, there is a LEED for Existing Buildings (LEED-EB) that is also in a pilot phase. LEED for Core and Shell Buildings (LEED-CS) is close to launching its pilot program. Other LEED products being contemplated or in the works include LEED Residential, LEED Retail, and LEED Communities.

All of the LEED Rating System products are broken down into six categories: Sustainable Sites, Water Efficiency, Energy & Atmosphere, Materials & Resources, Indoor Environmental Quality, and Innovation & Design Process. LEED is based on a point system and points (or "credits") are achieved by meeting requirements set forth in the six categories. LEED is a very

comprehensive rating system, and it would be difficult to achieve certification without receiving credits from all six categories. There are also four different levels of certification: the baseline LEED certification, silver, gold, and finally, platinum. For more information, you can download the LEED Rating System and the pilot systems from the USGBC website (www.usgbc.org).

For the purposes of this article, I will limit my focus to a general discussion of how material and product selections affect LEED-CI credits and not on design strategies, building selection, mechanical systems, or construction processes. The categories of LEED-CI that I will review include Water Efficiency, Energy and Atmosphere, Materials and Resources, and Indoor Environmental Quality. Within these categories are items that are generally part of the interior designer's direct scope of decision-making. If you are interested in achieving LEED-CI certification for your project, I highly recommend attending a LEED-CI workshop sponsored by the USGBC to get you started. LEED-CI certification involves much more than material and product selection alone. You will definitely need help from a good mechanical, electrical, and plumbing engineer.

Water Efficiency

A total of two credits are possible for water use reduction. This requires specification of low flow fixtures that exceed the Energy Policy Act of 1992 for fixture performance. Strategies include low flow sink faucets, automatic sensors for activating sink faucets, high efficiency dishwashers, waterless urinals, and very low flush toilets.

Energy and Atmosphere

You can get up to three credits for reducing your lighting power density. Although much of this has to do with an efficient lighting layout, it also means selecting highly efficient lighting fixtures, such as those that use fluorescent T-8 or even T-5 lamps. Forget about using the standard incandescent light bulb. You can also get a point by specifying occupancy sensors, programmable timers, or daylight responsive lighting controls. Up to three points are possible for lowering your connected equipment and appliance load by specifying items that are highly efficient.

Materials and Resources

One of the most environmentally responsible choices you can make is to reuse existing non-shell systems. You can receive up to two credits for reusing a high percentage of walls, flooring, and ceilings already existing in a space. You can also get up to two credits for using salvaged, refurbished, or used construction materials, and another credit for employing used furniture and furnishings for at least 30 percent of the F&F budget. These credits are harder to achieve than you might think.

Points are available for specifying building materials containing recycled content. Post consumer recycled content is valued higher than post industrial recycled content, and the recycled materials must represent a significant amount of the total building materials of the project. LEED also values the use of local and regional materials. If 20 percent of your building materials are manufactured regionally (within a 500 mile radius) then you can receive a point, and if 10 percent of your building materials are extracted, harvested, or recovered regionally you can get another point.

The use of rapidly renewable materials can also yield a credit. These are materials such as bamboo, straw board, and linoleum that are typically made from plants (or animals in the case of wool) and are harvested within a ten-year or shorter life cycle. To get the credit, 5 percent of the total value of all building materials must be rapidly renewable. A credit is also given for specifying a minimum of 50 percent of all wood products as certified by the Forest Stewardship Council (FSC).

Indoor Environmental Quality

In this category, the main issue affecting material and product selection is the release of indoor air contaminants. Credits for low-emitting materials are grouped into five areas: adhesives and sealants, paints, carpet, composite wood, and furniture and furnishings. Each group has its own reference standard that must be met in order to achieve the credit.

Good Over Perfect

Many of these credits have been reviewed in a general manner and there are lots of specific definitions and documentation requirements that come into play when seeking LEED certification. Since these requirements are not all listed in the rating system document itself, I strongly recommend purchasing a copy of the *LEED Reference Guide* (you will receive one if you attend a USGBC-sponsored LEED workshop). The Reference Guide was written for the original "whole" building LEED, but the vast majority of the information applies to LEED-CI as well.

To date, one of the best ways I have heard the LEED Rating System described is "the triumph of good over perfect." When rating green projects, there is no perfect. Remember that sustainable design is very synergistic and there are no cookie cutter solutions. Almost every choice you make affects another choice. You have to find the balance that suits the project. If all we cared about was energy efficiency, then we would consider building a concrete bunker placed a dozen or so feet below grade where the temperature of the earth is relatively constant. But then what about natural light and views to the outside—and fresh air? After all, we are designing to improve the lives of people. LEED addresses these issues as well. And for designers, that's where the balancing act begins. C

Ken Wilson is a principal of Envision Design, a Washington, D.C., firm that specializes in sustainable design.

Passing the Drafting Pencil

To firms with major legacy muscle, leadership transition involves more than rolling in a new, cushy chair

By Linda Burnett

Patrick MacLeamy, HOK's newly appointed CEO, has climbed the ranks within the firm since his initial job as designer in 1967. He joined straight from graduate school, filled with dreams of his own initials stenciled on the door in sharp, stark style. But his career's trajectory had its own designs, and he stayed put for 36 years. The one-career-one-firm ratio may be uncommon in an industry where designers jump firms or indeed start their own. But take a gander at who's heading major firms these days, and you'll often find the same story: promotion from within. MacLeamy doesn't think it's accidental.

For HOK, MacLeamy says, the crop of employees who have been embedded in the company's culture "has been crucial for HOK's design services and to its leadership," though he adds that it's also important to hire from outside for a mix of thinking. George Hellmuth, Gyo Obata, and George Kassabaum founded HOK in 1955 in St. Louis. Twenty-six employees grew to today's 1,600 with 21 offices, making it the largest architectural firm based in the United States.

Its legacy is not an accident either. Plans for its continuation were in place from the beginning. "In those days, most architectural firms were built around the founders," says MacLeamy. "When there was work you hired more people, and less work, you let them go. But [HOK] recognized it had a firm to sustain through thick and thin." At first it mostly designed schools, a result of the post-WWII baby boom. To diversify, Hellmuth himself devoted time to marketing and looking beyond schools. Twelve years later their projects included hospitals, hotels, and airports. The company expanded from local to worldwide.

One favored way to train employees in the company's ins and outs is through retreats. HOK has them. So does San Francisco-based EHDD. "We absolutely need them," says Jennifer Devlin, who, having started at the 80-person EHDD in 1994, was promoted to principal in 2001. The retreats are a primary source for easing the leadership transitional period and training new hires. During these retreats the principals put together a strategic plan and focus on particular aspects, such as design, quality, marketing, human resources and finance. Senior staff goes to Northern California for three days once a year. There's also a design retreat that is typically arranged in an architecturally significant area for inspiration and focus.

A key factor, Devlin says, to the successful passing of the batons when her firm changed from three to seven principals was that some of them knew the original principals. But sticking to history, while valuable, should not impede growth. Even for the most sentimental, it's important to welcome change. She says: "We spend a lot of time providing education on the history of the firm in order for everyone to have a common understanding, not so that we can continue what we're doing."

With clients, the value of the name and the reputation of a firm's work are vital. Often, it's the rep who initially brings the business in the door. Pondering a firm's past and the years that are ahead of it can put a transition in leadership in perspective, says Devlin. "We're third or fourth generation. The reputation is already established, and you realize you're just a small part of it," she says.

Paul Jacob, chairman of RTKL in Los Angeles (founded in 1945), has been with the firm for 32 years, starting from the bottom. He says changing bosses always has been the masterplan. "The founders were as proud of designing the company as they were of their projects," says Jacob. "They wanted it to live beyond them." At RTKL there's an emphasis on collaborating versus depending on singular design talents. Its success in changing leaders through the generations is due to its horizontal rather than pyramidal structure, Jacob says, where the all-knowing top person could become irreplaceable.

Although a firm may have been around long enough to witness multiple wars and economies, a past doesn't secure a future. As CEOs and principals come and go, they need to constantly reevaluate their practices. "There should always be self-introspection to raise the quality of the legacy," says Jacob. "Hopefully we will continue changing. We're not the same company we were ten years ago. It's important not to keep repeating what you did last and rest on your laurels."

The instant the roster changes its top billing, the focus turns to who might be groomed for the following change of guards. It's never too soon to think ahead. "The CEO and I have regular conversations about introducing more people into our conversations," says Jacob. "We're continually thinking about passing on the leadership roles and to whom. You can't just say, 'I'm CEO,' and sit in the office and make decisions." Even if that chair is so darn comfortable. C

Three Generations of Leadership

If you think that 45 sounds too young to start thinking about retirement—and therefore leadership transition—think again. Design industry consultant George Schrohe of San Francisco-based Management Design recommends that principals who are interested in preserving the longevity of their firms long after their personal departure begin to put a leadership transition strategy in place at least 10 to 15 years before they give up the drafting table for the golf course.

Moreover, leadership transition should be a carefully planned and ongoing process throughout the life of the firm. "To be a legacy firm you must have three generations co-existing," advises Schrohe. At any given time, "The generation that is thinking of retiring should be handing the baton to the next generation," he says. According to Schrohe, members of this entrepreneurial group—which he calls the "controlling generation"—need to have captured a solid client base and developed a substantial network of contacts that can help move the firm forward over the coming decade. "If you don't have people who can build revenue, you will have issues carrying on the legacy of the firm," he notes.

As the ultimate stewards of the firm's legacy, the controlling generation must be involved in decision-making, strategic planning, and risk-taking, so they can begin to become an integral part of the building of the firm. And, according to Schrohe, the "retiring generation" must invest both unbilled time in developing the leadership skills of the controlling generation, as well as any hard dollars necessary to advance their education for the good of the firm. Unfortunately, he notes, one of the biggest obstacles to effective leadership transition is the retiring generation's inability to "get out of the way."

As for the third generation, Schrohe simply characterizes them as an up-and-coming group of professionals who will become the next controlling generation— and it is never too early to start identifying them. "Many don't want it," he notes. For those who do, there is no magic age that makes them ready. Contribution counts more than chronology.